

HOUSE & GARDEN

Condé Nast Publication

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March, 1937 Section I

MAR 2 1937

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DOUBLE NUMBER

Section I:

Spring gardening

Section II:

Building details

Follow the *Vogue* for bright-hued floors... and save real money

on finest
quality
linoleum



The floor above is "Marcotta" A-7243. On the walls is waterproof, permanent Sealex Linoleum Wall-Covering... a rich marbleized black with coral dado.



Virginia Hamill,
NOTED NEW YORK DECORATOR.

"I am delighted that at last there is available on the market linoleum especially designed to harmonize with the colorful deep tones and pastels of bathroom accessories, plumbing fixtures and bath towels. And I am sure that women all over the country will be as pleased as I am with the new pastel colors in Adhesive Sealex Linoleum."

HAVE you seen the lovely color effects you can get with the new pastel shades in Adhesive Sealex Linoleum? Have you longed to do over a room or two this way?

Here, then, is exciting news! You actually make a substantial saving—often as much as 20% of the former installed cost—with the new and revolutionary Adhesive Sealex Linoleum. And you get, besides, a long-wearing, inlaid linoleum floor of the finest quality.

For Adhesive Sealex Linoleum is the biggest development in linoleum in 20 years! By a special

process, the adhesive is applied to the back at the factory. This not only saves money but speeds laying. Also, every square inch grips your floor like a vise. No buckles or bulges. Wears for years. Satisfaction guaranteed.

See this sensational, patented* linoleum yourself—at your dealer's. Notice especially the smooth, sanitary surface of all the beautiful patterns that makes cleaning so much easier. Gotoday!

*Patent 1,970,503

SEND 10c for our 20-page, illustrated decorating book, "Building Color Schemes from the Floor," to Congoleum-Nairn Inc., Dept. 17, Kearny, N. J.



ADHESIVE SEALEX LINOLEUM

TRADEMARK REGISTERED

© 1987, W & J Sloane



DECORATION KEYED TO COLLECTOR'S PIECES. If you own fine antiques that deserve a perfect setting . . . or if you want an exquisitely decorated interior expressing in every detail one of the great periods . . . Sloane decorators can help you. Sloane's Four Centuries Shop is a treasure house of choice pieces from many famous collections. And Sloane decorators are at your service with expert counsel and assistance in the assembly of a perfect period interior.

Four Centuries Shop, Third Floor.

**Sloane
does both**



DECORATION IN THE MODERN, INEXPENSIVE MANNER.

Through the use of simple surfaces, striking color schemes, and smart budget furniture, Sloane decorators can accomplish much for little. They will work with you, interpret your ideas, draw up plans. And if you like, Sloane experts will carry out every detail, from painting the walls to laying the floors.

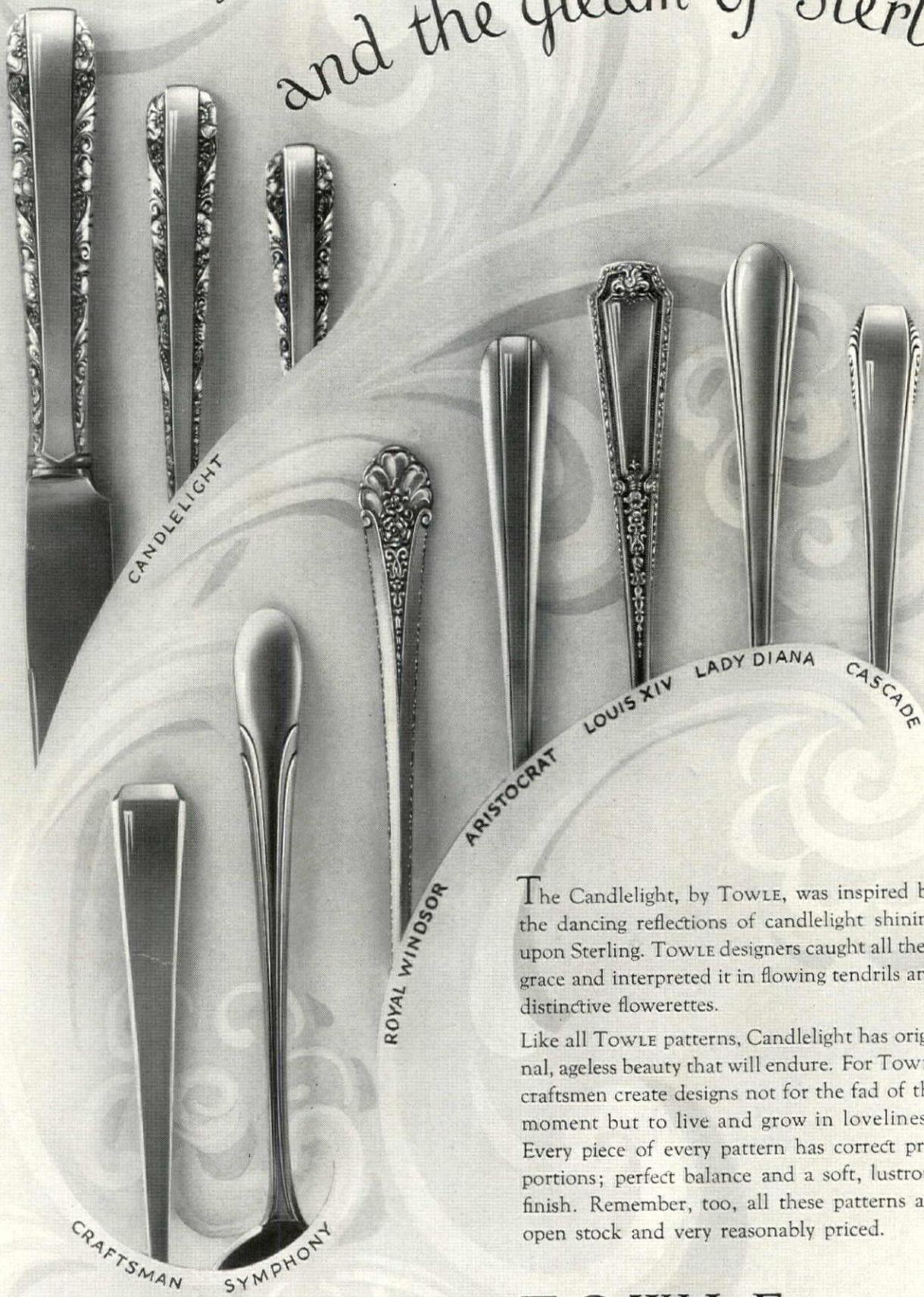
Modern Furniture Department, Second Floor.

W & J SLOANE • FIFTH AVENUE AT 47TH • NEW YORK

WASHINGTON, D. C., SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA

Candlelight -

and the gleam of Sterling



The *Candlelight*, by **TOWLE**, was inspired by the dancing reflections of candlelight shining upon Sterling. **TOWLE** designers caught all their grace and interpreted it in flowing tendrils and distinctive flowerettes.

Like all **TOWLE** patterns, *Candlelight* has original, ageless beauty that will endure. For **TOWLE** craftsmen create designs not for the fad of the moment but to live and grow in loveliness. Every piece of every pattern has correct proportions; perfect balance and a soft, lustrous finish. Remember, too, all these patterns are open stock and very reasonably priced.

TOWLE

Makers of Sterling only . . .
with Craft Traditions SINCE 1690



Write for pictures and prices of **TOWLE** patterns with engraving suggestions.

NEW BOOK FOR BRIDES—"How to Plan Your Wedding and Your Silver."

THE **TOWLE** SILVERSMITHS — Dept. G-3 — Newburyport, Mass.

Please send free folders on _____ patterns.

I enclose 10c for new book.

Name and Address _____

MR. SAMUEL PEPYS comes to

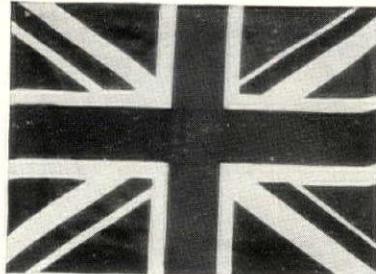


macy's



"Bought my wife a chintz
for to line her new study"

— *The Diary*

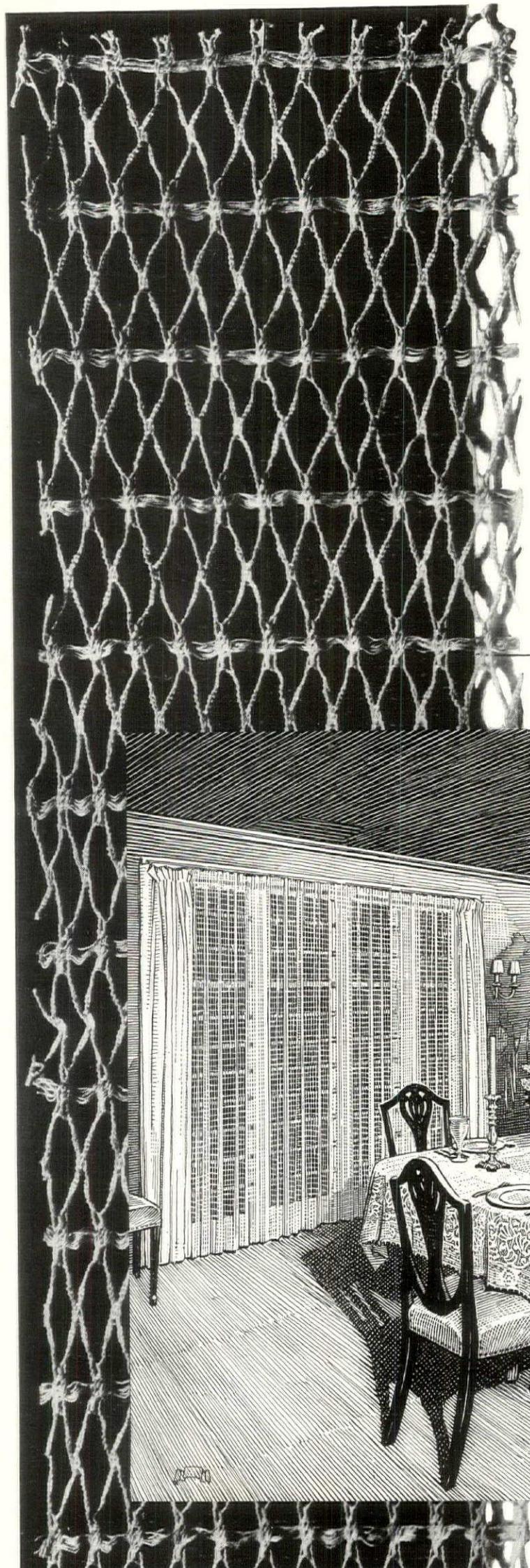


No London shop, probably, could have shown him half the collection you may find today on the 7th floor at 34th Street and Broadway. Of chintzes printed in England alone (like those on this page) you'll find 15 different patterns in 60 schemes of color, priced from 98c to 4.96 a yard... Forty patterns from France, from 69c to 2.98; more than 50 from the expert printers of America, from 29c to 1.98. And for your 'wife's new study' we show likewise 133 crashes (49c to 16.98); 73 damasks (69c to 18.98); 29 shades of moire... and so on...

Cautious spender, Pepys wrote in 1661: "£350 in the world, besides my goods in my house and *all things paid for*." That is the way Macy's customers live in this year 1937. And Macy taste, plus cash, help them live very well indeed.



MACY'S DECORATIVE FABRICS



SPRING WINDOW DRESSING
starts with

Quaker Net

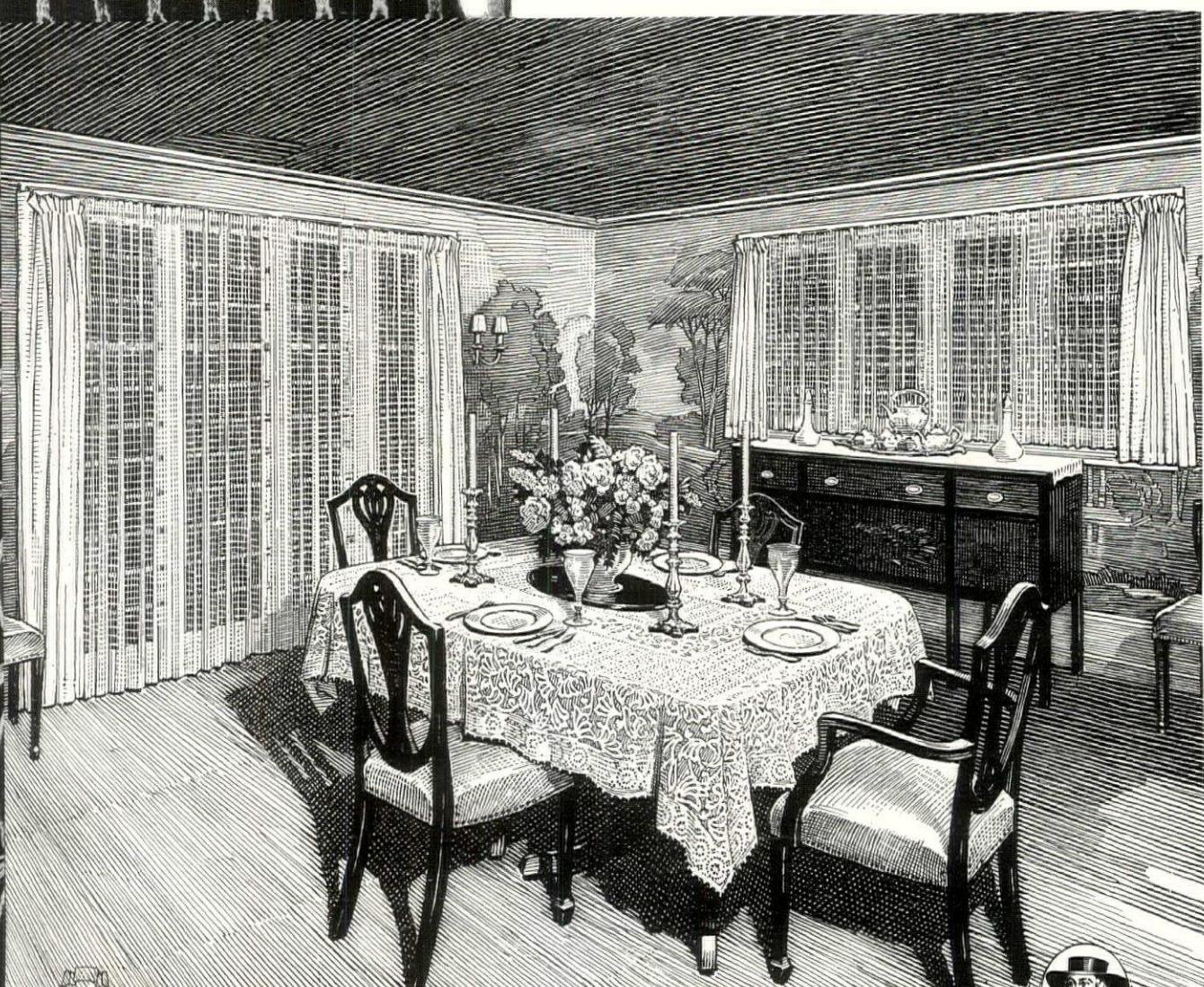
What are you going to do with *your* windows this Spring?

You'll want curtains, of course, for privacy and appearance—but curtains that won't shut out the glories of Spring.

Quaker Net Curtains have been described as a "series of threads tied around a series of holes." Enough threads for privacy, enough "holes" for light and airiness.

An ingenious three-thread construction ties every mesh securely in place, and fine, combed yarns insure years of that "look-like-new" service. No wonder Quaker curtains are the choice not only of the home maker but also the professional decorator.

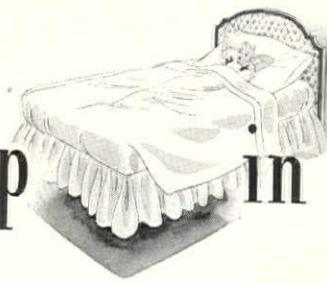
Send For This Book. Would you like to see how other smart women treat their windows? This "Correct Curtain" Booklet shows over forty photos taken in some of America's most charming homes. Send 10¢ for booklet C 37, to Quaker Lace Company, 330 Fifth Avenue, New York.



A Franklin Booth drawing from actual photograph of dining room with Quaker Dinner Cloth No. 7690, and Quaker Curtains No. 8133 at the door and windows.



What a joy to wake up in a room like this!



*and the gay furnishings
that make it cheery
cost so little*

HAVE you a room you're tired of? Revive its beauty, make it a delight to live in. You can do it, through the new Home-Decoration Service now offered at every Singer Sewing Center. Here you will learn the modern easy ways to make colorful draperies and slip covers, smart bedspreads, graceful dressing-table skirts—all the fashionable new types of fabric furnishings. They're really simple to do when you know the little secrets of professional skill that decorators use. And, when you pay only for materials, you can save as much as two-thirds of the usual cost.

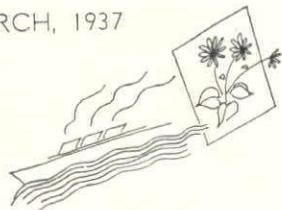
FREE! "New Fashions for You and Your Home"

This handsome new book illustrates in full color and describes fabric furnishings for every room, designed by famous decorating authorities. Also, smart styles for your own and your children's spring and summer wardrobes, created by leading fashion experts. Get your copy and full details of this new service from any Singer Shop in the United States or Canada, or from the bonded Representative assigned to render Singer service in your community. Look in your telephone directory for nearest address of Singer Sewing Machine Company.



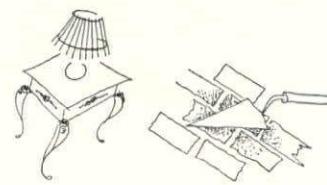
SINGER SEWING MACHINE COMPANY

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BOOKLETS

FOR THE ASKING



Gardening

1. FLOWERING SHRUBS is a worth-while list of all sorts of flower- and berry-bearing shrubs—not only the more familiar types, but many fascinating varieties far less known that offer charming possibilities for garden effects. A. N. LEONARD & SON, HG-3, PIQUA, OHIO

2. BEAUTIFUL KUNDERD GLADIOLI is a guide to the very finest in Gladioli for your garden. It describes about 300 kinds—illustrating 50 of them in color. Also listed are Phlox, Delphiniums, Doronicums and new novelty seeds, eight of which received awards in 1936. A. E. KUNDERD INC., DEPT. HG-3, 206 LINCOLN WAY, W. GOSHEN, IND.

3. A BOOK FOR GARDEN LOVERS is the 1937 version of the famous Schling catalog—colorful and complete—brimful of all that's worth planting in your 1937 garden. Price 35c or free with a 50c package of Tahoka Daisy seed. MAX SCHLING SEEDS, INC., DEPT. HG-3, MADISON AVE. AT 59TH ST., NEW YORK CITY.

4. RICHARD DIENER'S NURSERY offers among the most exciting of its 1937 specialties such brilliant specimens as new giant Gerberas, huge double Shasta Daisies, and all sorts of monster Petunias. Interesting instructions on cultivation and care are described at length. RICHARD DIENER NURSERY, HG-3, OXNARD, CALIF.

5. THE FLOWER GARDEN is an intriguing catalog that intersperses a very attractive listing of flower seeds with talks on garden planning and helpful planting notes. It stresses the right tools, too—and such innovations as electrical hot-bed heaters. CARL GIESLER, INC., DEPT. HG-3, 745 MADISON AVE. AT 65TH ST., N. Y. C.

6. HALLAWELL'S FOR YOUR GARDEN is a bulky catalog of vegetable and flower seeds and "horticultural requisites" that covers about every garden need. Particularly interesting are pages of specialties that include new Aster giants, the Columbine Crimson Star, Chrysanthemum-flowered Marigolds, and many others. HALLAWELL SEED CO., DEPT. HG-3, 256 MARKET ST., SAN FRANCISCO, CALIF.

7. FLOWERS AND VEGETABLES for Spring 1937 includes a list of just about "everything good that grows", with special notes on flower novelties. These range from "Giant Imperial" Larkspurs to new spurless Aquilegias and Eschscholtzias. MULLER-SALEY CO., INC., DEPT. HG-3, 145 WEST 45TH ST., NEW YORK CITY.

8. MALCOLM'S catalog of things for your garden shows everything from footscrapers, bird-feeding shelters and cement baths, to fountain sprays of flower designs in the style of old English leadwork, sun dials, and garden furniture—all of which can be ordered by mail. MALCOLM'S HOUSE AND GARDEN STORE, DEPT. HG-3, 524 N. CHARLES ST., BALTIMORE, MD.

9. ALL ABOUT THE NEW ROSES is one leaflet you'll not be able to resist. It presents Blaze, a new scarlet climber; Doubloons, a radiant yellow Climber; Signora, an everblooming Rose that originated on the Riviera, and nearly twenty full color "portraits" of new beauties. JACKSON & PERKINS CO., HG-27, NEWARK, NEW YORK STATE.

10. TOTTY'S 1937 garden booklet specializes in novelty and exhibition Chrysanthemums, Roses, and Delphiniums, along with many other fine hardy perennial plants, many of them shown in vivid color photographs. CHAS. H. TOTTY CO., HG-3, MADISON, NEW JERSEY.

March is an exciting month that starts you on new garden ventures—trips abroad—schemes for refurbishing your home. Here are timely reviews of booklets that you can have free (unless otherwise stated) if you'll write to the addresses given.

11. THE GARDEN DICTIONARY offers you a 32-page booklet of articles and fine color pages, to let you sample the fascination of that encyclopedia of practical horticulture. This booklet includes articles on lawns and rock gardens and the clearest of instruction pages. Price 10c. HOUGHTON MIFFLIN CO., DEPT. HG-3, 4 PARK ST., BOSTON, MASS.

12. SEEDS, BULBS and SUNDRIES is another annual classic that goes through the garden alphabet from Antirrhinums to Zinnias, with excellent descriptions of each variety, and brilliant color pictures of dozens of fine new types. WAYSIDE GARDENS, DEPT. HG-3, 30 MENTOR AVE., MENTOR, OHIO.

13. HOW DOES YOUR GARDEN GROW? is an attractive folder of keen interest to amateur gardeners who take a professional interest in the tools they work with. It shows the latest improvements in hedge trimmers, grass shears and pruners, to make it easier to do a better job. J. WISS & SONS CO., BOOKLET 1437, 31 LITTLETON AVE., NEWARK, N. J.

14. SOIL FLOW GARDEN TOOLS are a modern achievement of mind over matter—the application of science to the design of tools—to get six times more work out of a hoe, for example, with much less effort. It's all told in this little booklet. GARDEN, INC., HG-3, MICHIGAN CITY, INDIANA.

15. SUCCESSFUL TRANSPLANTING will inspire you to try all sorts of garden effects, for its instructions make the safe moving of plants so simple. Other helpful bulletins you may have are Growing Plants from Seed, Preparation and Care of Soil, Building and Upkeep of Lawns. PEAT INSTITUTE OF AMERICA, DIV. PEAT IMPORT CORP., DEPT. HG-3, 155 JOHN ST., N. Y. C.

16. GLASS ENCLOSURES for sunshine rooms and garden rooms, for children's play places, conservatories, all-year glass gardens. Everything grows beautifully in these glass rooms, from flowers to children! This booklet gives you a wide choice of large and small, modest and luxurious, ready-made and made to order. LORD & BURNHAM CO., HG-3, IRVINGTON, N. Y.

17. EVERYTHING FOR THE GARDEN is a seed catalog that's a hardy perennial not to be overlooked, whether your ambition is for a garden of Summer-long bloom or for the proudest specimens of the vegetable kingdom. Filled with complete descriptions and cultural directions. PETER HENDERSON & CO., DEPT. HG-3, 35 CORTLANDT ST., NEW YORK CITY.

18. HORSFORD'S new catalog features new perennials, Dwarf Aster, new Hemerocallis, new Lilliums. It is profusely illustrated and lists over 700 varieties of Regal plants, shrubs, evergreens, ferns and wildflowers. F. H. HORSFORD, HG-3, ROUTE 10, CHARLOTTE, VERMONT.

19. BURPEE'S SEED CATALOG contains a long list of vegetables and flowers including many new varieties. A special feature is the new Collarette Marigold—Crown of Gold. W. ATLEE BURPEE CO., 547 BURPEE BLDG., PHILADELPHIA, PA.

20. SEED ANNUAL, 1937, from Stumpf & Walter introduces several new varieties. Furthermore there are twenty full color reproductions of rare seeds, bulbs and plants. STUMPP & WALTER CO., DEPT. HG-3, 132-138 CHURCH ST., NEW YORK CITY.

21. CHARMING GARDENS & HOW TO PLAN THEM is a collection of attractive designs for small home gardens. Flower selections and color arrangements accompany these plans. Please send 15c. R. M. KELLOGG CO., BOX 1156, THREE RIVERS, MICH.

22. STAR ROSES describes and pictures in full color dozens of the most satisfying Rose varieties and a few carefully selected Chrysanthemums and other leading hardy perennials. THE CONARD-PYLE CO., WEST GROVE 321, PA.

Travel

23. THE ITALIAN RIVIERA. Here are glimpses of its flower-bordered sea coasts, its inviting sailing harbors and fashionable beaches. It is the story of a resort famous throughout the world—now to be reached by fine modern roads. ITALIAN TOURIST INFORMATION OFFICE, DEPT. HG-3, 626 FIFTH AVE., NEW YORK CITY.

24. THE MILD SOUTHERN ROUTE suggests a new way of deciding how to travel to Europe. You consult the U. S. Navy weather man (via this booklet), study the record of Mid-Ocean Weather, and discover how to travel in mild weather in all seasons, by the southern route. ITALIAN LINE, DEPT. HG-3, 626 FIFTH AVENUE, NEW YORK CITY.

25. PARIS INTERNATIONAL EXPOSITION of 1937 is the title of an elaborate booklet that shows sketches of the buildings of the exposition by a French artist, and tells a very informative story of the exhibits. FRENCH LINE, DEPT. HG-3, 610 FIFTH AVE., NEW YORK CITY.

26. SHIPS AND PORTS of the Great White Fleet take you on board the passenger boats of the United Fruit Co. lines, to visit the spacious cabins and public rooms. And it gives you glimpses of glamorous Caribbean ports to which these fine ships take you. UNITED FRUIT CO., HG-3, PIER 3, NORTH RIVER, NEW YORK CITY.

27. LANDS OF SUNLIT NIGHTS is a booklet that brings you details of tours and travel data in Denmark, Norway, Finland—and Sweden, land of modern art and successful cooperatives. SWEDISH TRAVEL INFORMATION BUREAU, DEPT. HG-3, 630 FIFTH AVENUE, NEW YORK CITY.

28. CORONATION TOURS outlines trips of 7 to 19 days that take in all the once-in-a-lifetime pomp and pageantry of the coronation days in England—at very moderate travel cost. Four all-expense tours are described—the longest including trips through 8 countries! CUNARD WHITE STAR, DEPT. HG-3, 25 BROADWAY, NEW YORK CITY.

29. SARATOGA SPA is the place for a vacation plus cure-for-what-ails-you! This is the story of how the State has created at Saratoga one of the fine spas of the world. It lists hotels (with rates). SARATOGA SPRINGS AUTHORITY, STATE OF N. Y., DEPT. HG-3, 80 CENTRE ST., NEW YORK CITY.

30. TRAVEL IN SOUTH AFRICA offers the infinitely varied fascination of trips to cosmopolitan cities, native Zulu land kraals and the scenic wonders of Victoria Falls. This booklet outlines 26 different South African Tours, gives their cost, and a story of the places to see. SOUTH AFRICAN RAILWAYS & HARBOURS, DEPT. HG-3, 250 PARK AVENUE, NEW YORK CITY.

Musical Instruments

31. THE McMURDO SILVER TIMES has a special issue that gives you the complete story of the Masterpiece V radio, which uses 20 tubes and a super-giant speaker, to give exceptional results in both local and foreign reception—a radio built and cased to your special requirements. McMURDO SILVER CORP., 2900-R.S. MICHIGAN BLVD., CHICAGO, ILL.

32. MUSSETTE is the name of one of the new pianos that offer finer quality in a smaller instrument. This booklet shows several of the beautiful period console Musettes that have helped to make American families "piano-conscious" once again. WINTER & COMPANY, DEPT. HG-3, 849 E. 141ST STREET, NEW YORK CITY.

Home Furnishings

33. CONSO TRIMMINGS offers a set of four booklets brimful of ideas by clever decorators, suggesting smart finishing touches for your draperies, slip covers, curtains, lampshades, closets and accessories. All four are free. CONSOLIDATED TRIMMING CORP., DEPT. HG-3, 27 WEST 23RD STREET, NEW YORK CITY.

34. JEAN MC LAINE will send samples of Imperial Washable wall papers and individual suggestions for decorating your home, if you will write her the size and the type of room, the period of your furniture, and your color preference. Address her, IMPERIAL PAPER & COLOR CORPORATION, DEPT. K-3, GLEN FALLS, N. Y.

35. A PLATED ARTICLE, by Charles Dickens, was first published in 1852. It's a delightful description of a visit to the factory where Spode china was being (and still is) made. COPELAND & THOMPSON, INC., DEPT. HG-3, 206 FIFTH AVE., N. Y. C.

36. PREVUES of Decorative Fabrics and Furniture is brimful of ideas for the smart touches that a really good decorator can give to a room. With sketches, and actual swatches of fabric, it will help you to solve your own problems with *flair*. DELACY-MURRAY, 33 NEWBURY ST., BOSTON, MASS.

37. THE SECRETS OF SMARTNESS is a revealing story of the method used by Alma Archer, foremost style authority, in teaching any woman how to be smart—how to avoid mistakes in dress and other secrets of chic and personality. ALMA ARCHER, 722 FIFTH AVE., N. Y. C.

38. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN, 420 LEXINGTON AVE., N. Y. C.

Stop ~~SAVING GARBAGE !~~



Garbage Disposed of Instantly Right at the Sink! A New Contribution to Better Living by General Electric!

SWITCH to better living! End the messy accumulation of garbage in your home. Banish forever unsanitary, unsightly garbage receptacles. Install the amazing new General Electric Disposall in your present kitchen sink.

No Odors—No Clogged Pipes

Kitchen waste—everything from peelings to bones—goes down the sink drain where it is quickly and quietly reduced to a pulp by the General Electric

Disposall, and flushed away like water. The Disposall cleans itself. There is no odor. Pipes will not clog. And the operating cost is less than a penny a day. Easily installed in any sink.

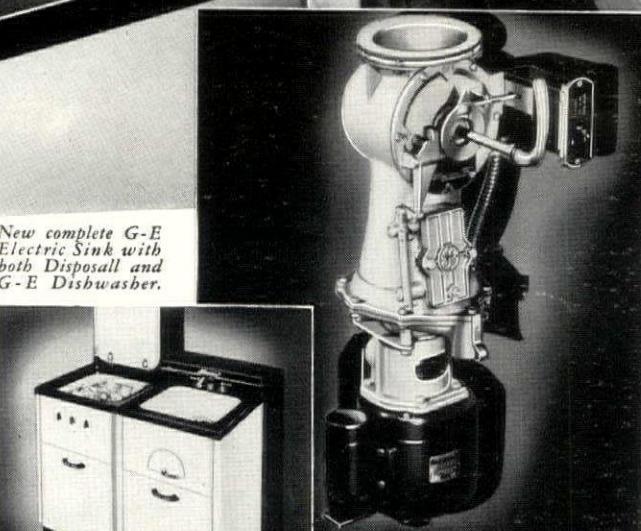
Convenient terms are available. See a demonstration at your General Electric appliance dealer's showroom, or send the coupon for full details. General Electric Company, Section DK-3, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
disposall

"Good Riddance to Bad Garbage!"

Electrical Garbage Disposal Unit

New complete G-E Electric Sink with both Disposall and G-E Dishwasher.



Mechanical view of Disposall. When enclosed it is completely concealed and can be readily installed in any sink.

General Electric Co., Sec. DK-3
Nela Park, Cleveland, Ohio

Please send full information regarding G-E

Disposall Dishwasher Complete Electric Sink.

Name _____

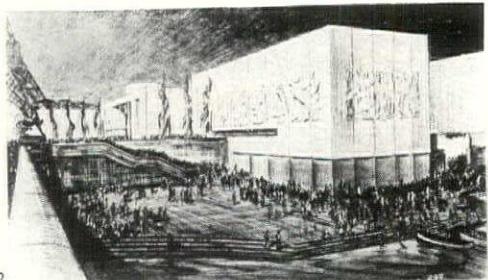
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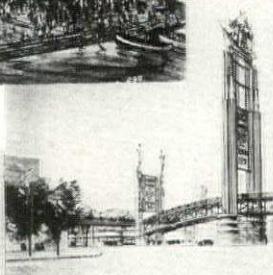


PACK THE BAGS!

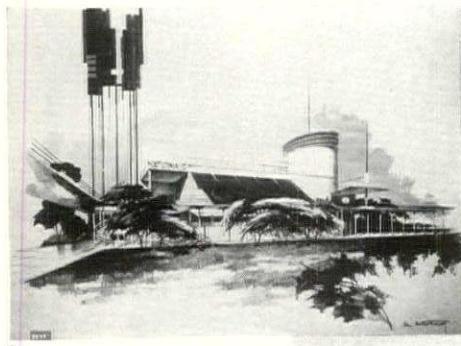
"THINGS TO COME" - IN PARIS



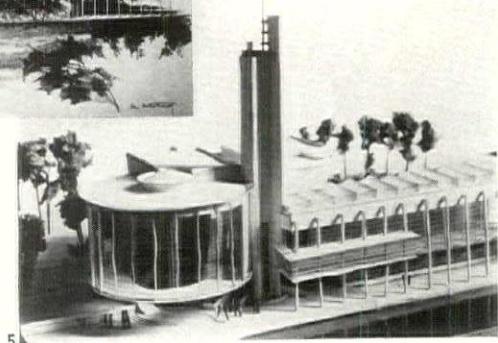
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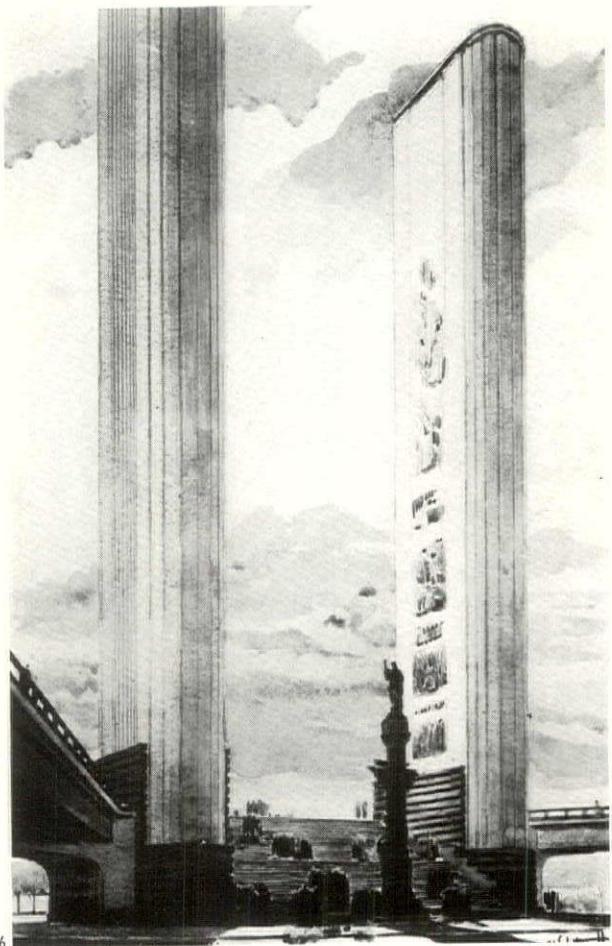
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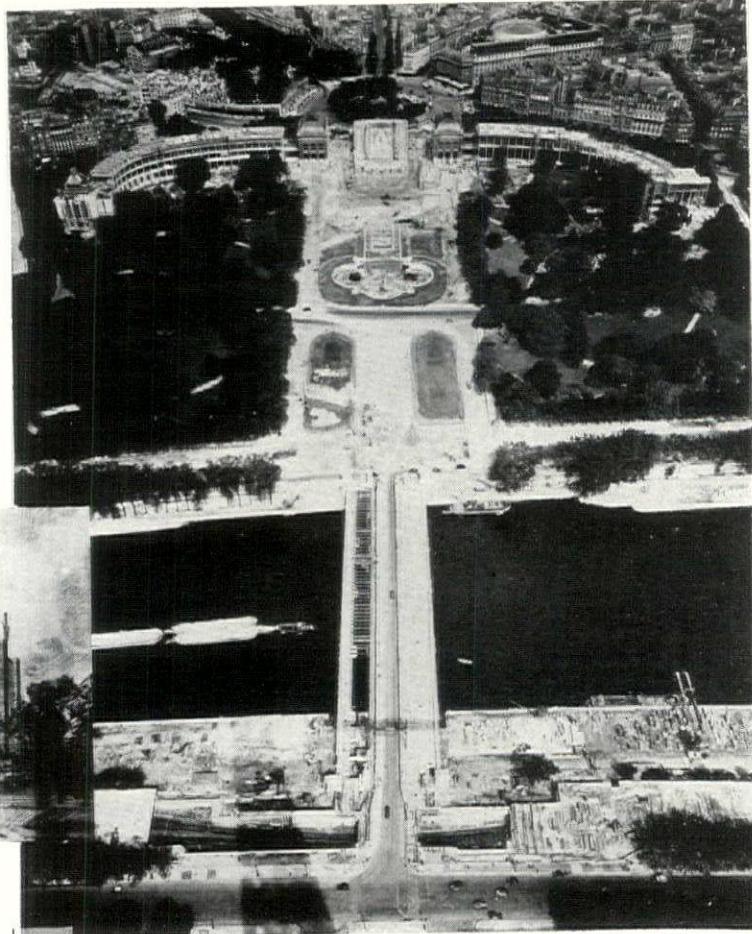
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5



6



RIGHT now the banks of the Seine look like a house-wrecker's holiday. Piles of debris lie from the Pont de la Concorde to the Pont de Grenelle, the remains of many buildings stoically pulled down to make way for new pavilions. A great heap of stones and dust was once the Trocadero, the thrilling triumph of the Beaux Arts in the days of Trilby. Whole streets are being moved away, old bridges widened, and new bridges built to make way for the French International Exposition. By the first of May you will see a new Trocadero, a new museum of Modern Art, and hundreds of strange buildings that seem to have been lifted out of the pages of "Things to Come".

In this mass-transformation there was one thing the French would not give up—their trees and gardens. The natural setting of the Champs de Mars will remain unchanged. Even the Cedar of Madame de Pompadour has once again withstood the advance of an exposition.

An exposition in Paris, like everything the French do, has a touch, a flair. The French expositions excel, not merely in the magic of the city within a city, but in the lasting influence which they have upon the trends of architecture, decoration, and life of the next decade. The Paris Exposition of 1900 spawned L'Art Nouveau. The Exposition of Decorative Arts in 1925 introduced modern furniture to a slightly startled Western world. It bequeathed us Swedish glass and Danish silver, but on the whole, its movement was not strong enough to push the traditional aside. The contemporary designer has reached an impasse. Modernism needs the stiff hypodermic of new ideas.

And now comes the Exposition of 1937. Will it be a passing show of polished glass and steel, a circus of sights and colors—or will the ideas behind the halls which house the crafts and industries pull modernism from its slump?

1. The remains of the old Trocadero. In the foreground—the Pont d'Iena, the main axis of the Exposition, is being stretched another forty feet in width. 2. The British Empire Pavilion. 3. This foot bridge will cross the Seine alongside of the Pont d'Iena. 4. The French Pavilion of "National Solidarity". 5. The Hall of Metals. 6. The Entrée d'Honneur, main gateway to the Exposition, will be located just northwest of the new Trocadero.

* Atmosphere *

Ever since the 18th century . . . and earlier . . . French salons have excelled in the creation of atmosphere . . . an inimitable essence distilled from equal parts of wit, urbanity, manners and good taste . . . as perceptible today in the Grand Salon of the Normandie as it was in the Fontainebleau or Versailles of Louis Quinze.



THE perfect ocean crossing should supplement the tonic of salt sunshine with the psychic stimulus of a buoyant and sparkling atmosphere. You should be served swiftly and unobtrusively . . . almost before the wish has formed itself in your mind. The menu presented for your choice should be so varied and so tempting that old Lucullus himself would

hesitate before its unlimited possibilities. The environment in which you pass your days should reflect your modern mood. And supporting this bright and urbane surface should be the disciplined tradition of a thousand years of Breton and Norman seamanship.

The indicated answer is to cross French Line, and your Travel Agent will agree with us in recommending early reservations, because of the extraordinary public interest aroused by the English coronation and the International Exposition in Paris.

French Line

610 FIFTH AVENUE (ROCKEFELLER CENTER), NEW YORK



To England and France, and thus to all Europe: NORMANDIE, March 17, April 14, 28 • ILE DE FRANCE, March 12 (for the Grand National at Aintree, March 19) • PARIS, March 27. Fly anywhere in Europe via Air-France.



ARIZONA

Chandler

San Marcos Hotel & Individual Bungalows, 250 acres of luxurious playground in the heart of the picturesque Arizona desert. Robert Fochl, Mgr.

ARKANSAS

Hot Springs National Park



ARLINGTON HOTEL AND BATHS

One of the South's finest resort hotels; complete Bath House; highly beneficial treatment for arthritis, high blood pressure, heart trouble, etc.; recommended by U. S. Gov't which owns these healing springs; 3 golf courses, forest trails, annual race meet. Excellent cuisine, social calendar. For booklet and rates, address W. E. Chester, General Manager.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. Smart 1800-acre retreat where desert meets the hills. Baths, sports. Hotel or bungalow. 1½ hrs. to Los Angeles. H. S. Ward, Mgr.

Santa Barbara

The Miramar Hotel and Bungalows. Distinctive clientele. Twenty-five acres of beautifully landscaped grounds. All sports. American Plan. \$6.00 up.

Santa Monica

Miramar Hotel. Ideal winter location. Amid tropical gardens overlooking Pacific. All sports. Hotel suites. Apts. with hotel service. Amer. or E. plan.

COLORADO

Denver

Brown Palace Hotel. Traditional "tops" for Western Hospitality. Unexcelled cuisine, comfort. Central to everything. \$200,000 improvements just made.

FLORIDA

Miami Beach



THE WHITMAN BY-THE-SEA

"Aristocrat of Miami Beach" . . . Occupying full block between Ocean and Indian Creek in highly restricted section. Private bathing beach, Marine terrace for dining, dancing and deck sports. Convenient to all attractions. Unrivalled cuisine and service. European Plan. Selected clientele. Reservations in advance. Booklet on request to Fatio Dunham, Manager.

GEORGIA

Augusta

Forest Hills Hotel. South's best golf tree to weekly guests. World-renowned sunshiny climate. Selective clientele. Moderate rates. Perley P. White, Mgr.

MISSISSIPPI

Biloxi

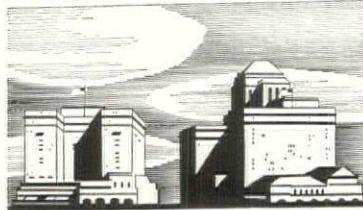
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Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

NEW JERSEY

Atlantic City



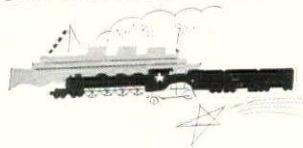
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TRAVELOG

A directory of fine hotels and resorts



VIRGINIA

Old Point Comfort



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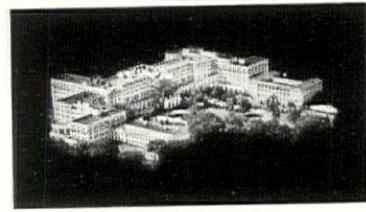
Beautiful year 'round resort hotel reflecting charm of famous old Chamberlin. In heart of Virginia's historic area including Colonial Williamsburg. On direct routes North and South. Right on the water. All sports. Finest cuisine. New management. Experienced staff. Write Sidney Banks, Managing Director.

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White Mountains—Waterville Valley

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The Jefferson. Richmond's most distinctive hotel, recently refurbished. Ideal location, 50 miles from Colonial Williamsburg. Folders. Wm. C. Royer, Mgr.



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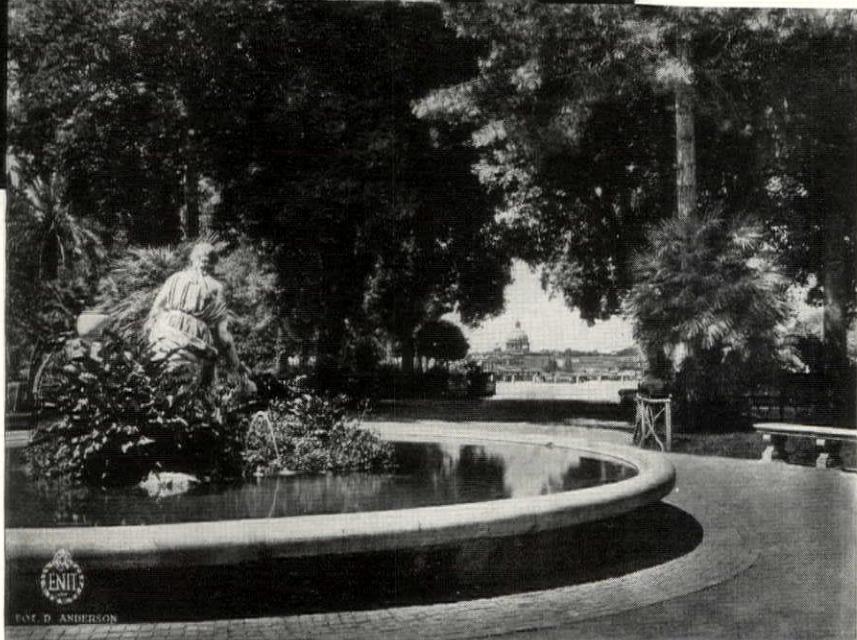


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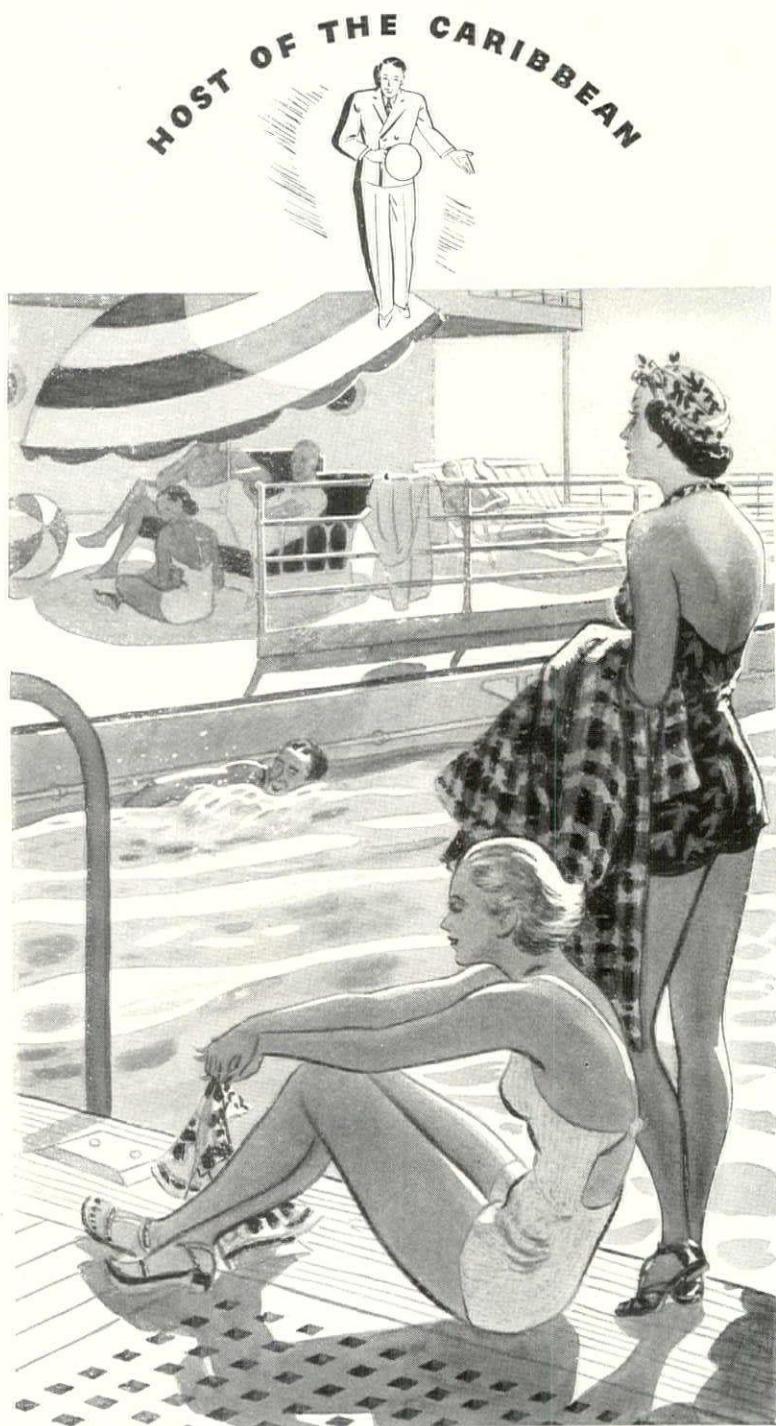
For information and descriptive literature apply to

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IF YOU had a ship of your own... with a staff you'd select... friends you'd enjoy... the Great White Fleet would be its pattern. A Guest Cruise on one of these gleaming liners has an easy grace, the spontaneity of a gay house-party. You are welcomed without fanfare... given the keys to the ship, the ports—without tiresome social routine. There are sun decks and shaded sanctuaries for sports and rest, rhythmic dance orchestras—or chairs before an absorbing feature film. Food that steals your faithful cook's laurels... The attentions a guest enjoys, at the hands of a friendly host who knows how to entertain.

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fortable in South Africa—modern railroads, rare scenic motor highways, and good hotels. Inclusive tours available to the high spots of interest, for any optional number of days, at moderate cost. The Tourist Department of South African Railways and Harbours has offices in all the larger cities to care for your convenience and insure your travel enjoyment.

Detailed information from all leading tourist and travel agencies.

Right, Swazi
 Women; three with
 "married" head-dress.



Above, The
 Pinnacles,
 Alkmaar.

JUNE IN SWEDEN! LAND OF SUNLIT NIGHTS



If you are abroad in May or June, visit Stockholm when Sweden's generous summer crowns her gay, spotless capital with bright and fragrant flowers. Her charm and beauty enhanced by the ethereal afterglow of her sunlit nights will delight you.

Discover for yourself why this lovely city is so rapidly winning the affectionate preference of all American visitors.

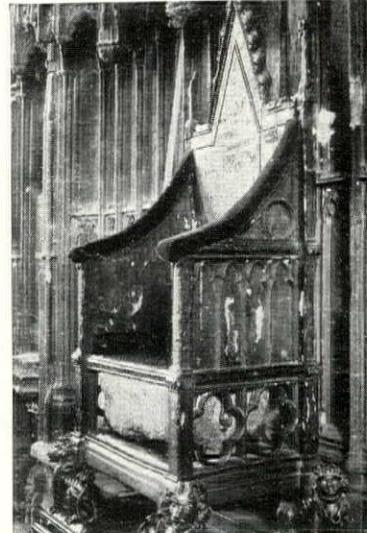
Make Stockholm your gateway to all the northern wonderlands and the fascinating Baltic region.

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suggesting delightful trips in all the Scandinavian countries—a wealth of vacation guidance. Please mention Department HG.

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Notes on the Coronation

By all odds, the most important date on the travel calendar this season is May 12... when half the world will be in London to see a new King crowned and to witness a glittering pageant celebrating one of the most significant events of modern times. Symbolizing this stirring spectacle is the Coronation Chair, shown above, beneath the seat of which repose the Stone of Scone, believed to have been Joseph's pillow.

If you plan to attend the Coronation you will find it of advantage to consult the travel advertisers on these pages. Or write to House & Garden's Travel Bureau for desired information.



UN'S-EYE VIEW... of a Springtime Lido Crossing

OLD SOL watches the vivid outline of an Italian Line vessel Europe-bound. The calendar says "early Spring" . . . yet only 48 hours out on the Southern Route seems like midsummer!

The raw winds, slush, cold of day-before-yesterday seem incredible to these sunbathing Lido travelers . . . so brightly is the sun shining, so blue and sparkling are the skies and waters.

On your Spring trip abroad, no one would blame you if you went out of your way in route to the Coronation, for instance) to enjoy this warm Lido crossing—so delightful is the open-air life you lead in bathing suit, beach robe and sandals . . .

or in evening dress strolling on deck under a balmy midnight sky! Actually the Italian Line takes you conveniently close to the very heart of Europe, with its terminals at Nice, Genoa and Trieste . . . and fast boat-train connections for the various capitals.

The great Rex and the gyro-stabilized Conte di Savoia—superliners both—"cruising" en route, including as many as ten fascinating ports, choose the newly remodeled Vulcania or Saturnia. All five vessels offer at least 1000 Mediterranean cruising miles at no extra cost!



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ITALIAN LINE

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(TRADE MARK)

PERSUADES YOU TO RELAX



"Glowspun," a Goodall Fabric, is used for all upholstery; Goodall draperies, Stuart Pattern embroidery; Seamloc floor covering.

XVIII Century Charm plus the Cushioned Comfort of Today

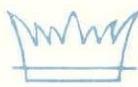
Genuine XVIII century furniture is correct...in a museum. But—did you ever try the *buck-board* quality of its comfort?

Jamestown Royal has dedicated Pajama furniture to your ease... without detracting a line of symmetry or a tone of color from the original pieces.

These beautiful chairs and sofas are the product of careful, painstaking making. Springs that stay springy, cushions that stay cushiony, stitches that stay tight, fabrics that fight fading, shape that stays shapely, style that never stales, whatever the year or century...that's Pajama furniture!

And its prices aren't based along museum lines, either!

More than a million dollars' worth of Pajama furniture has been bought by well-rested customers in the last two years. Scores of decorators have selected it for smartness, quality and comfort. The finest retailers are proud to show and sell it. One of these retailers is convenient to you. It will help your selection to write for the samples of Goodall Upholstery used on Pajama furniture. *Read the notes at left.*



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The Pajama pieces shown above are upholstered in "Glowspun" from the Goodall looms, some styles crewel-embroidered. Goodall fabrics are famous for dust-shedding cleanliness, color-fastness, and freedom from moths. Their beautiful weaves wear exceptionally well.

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FREE...an interesting booklet, "The Shrine of the Home," together with four color-pictures of room groups, including the above photograph, with prices of each piece. And, for 10¢ in stamps, actual samples in 10 colors of Goodall Fabrics used on Pajama furniture.

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JAMES TOWN, NEW YORK

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OF VOGUE

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MONEY-TIME-WORRY

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Why take chances of buying the wrong hat—the dress you'll hate—the coat that doesn't match—when it's so easy to pick up the latest Vogue from your news-dealer and *know* you're right! Vogue's fashion advice is the staff and prop of all smart American women. Whether you shop in Paris or Peoria—whether your spending is in dollars or in thousands—the Spring Fashion issues of Vogue are an investment that will pay for themselves a hundred times over. Look for them on your news-stand.

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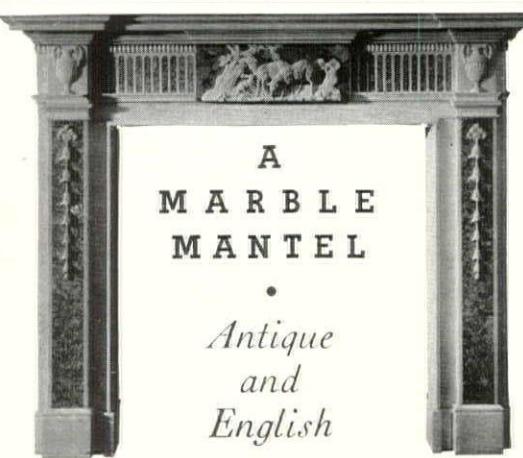


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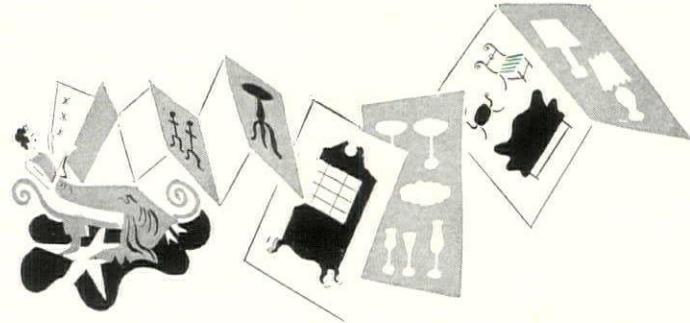


Console with indirectly lighted top, white lacquer . . . \$68.50

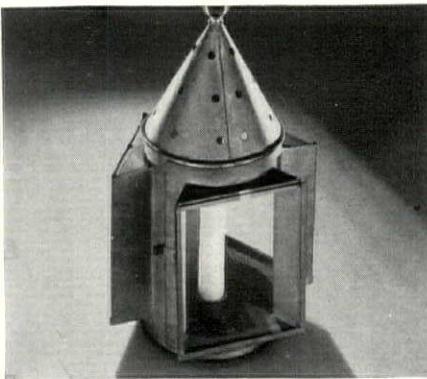
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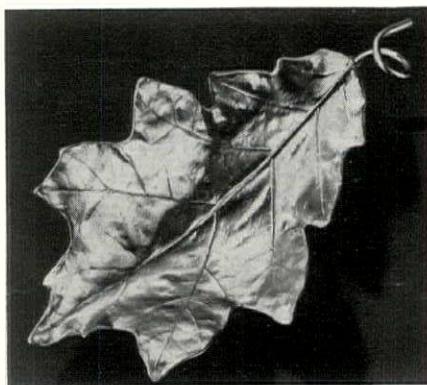
In the light of correct paraphernalia for your front doorways this deserves careful consideration. It is 11 inches high and is a replica of a fine old model. Solid brass, unpolished finish, hand wrought. Fitted for candle, \$5.75, wired for ceiling use or with bracket, \$7.75. Expressage extra. From Adolph Silverstone, 21 Allen Street, New York City



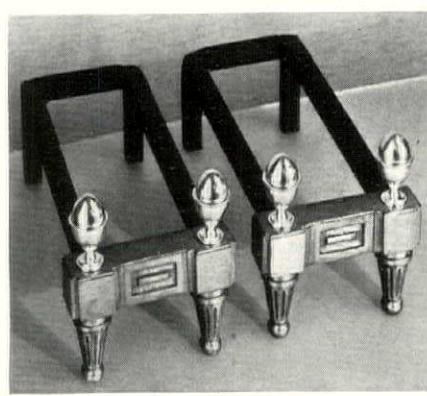
THE lazy fisherman and his wife—or lady love—repose very peacefully on the ashtray and cigarette box here. However, they are very peppy in spite of themselves, with their gay colors hand-painted on Italian pottery. The box costs \$1.00 and the ashtray \$.50. If you prefer, choose matching pieces. At Dennison's, 411 Fifth Avenue, New York



GOLD leaf—without a question. McClelland Barclay has turned the oak leaf glamorous by converting it into an ashtray, making it of bronze and giving it a 14-carat gold leaf finish. And this special kind of finish will not tarnish nor stain. The price is \$3.50 and it is from Lambert Bros., Lexington Avenue and 60th Street, New York



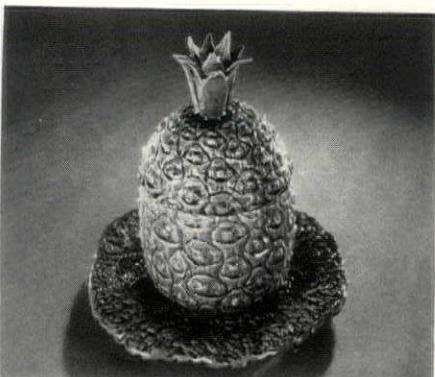
IF THESE andirons don't fire you with enthusiasm, your problems must be very gloomy. Beautifully carried out in a restrained Louis XVI design that will look well with French, Classic, or even fairly modern rooms. They are made of brass and steel, and cost \$20.00 the pair. May be found at Edwin Jackson, 175 East 50th Street, New York



AROUND



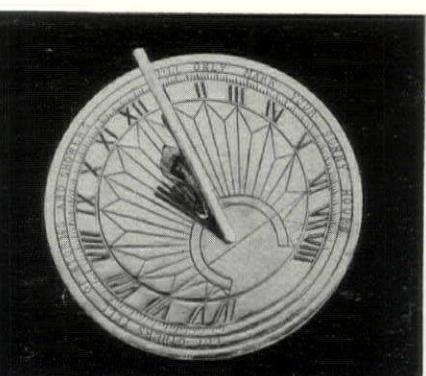
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



PROVING the adage "Looks good enough to eat." Fresh pineapple—from Paris. You lift off the lid to find inside a fruit cup or a bit of sherbet. Beautifully gay in a glazed finish of golden brown and bright green. \$4.50. The green plate of similar pottery is \$1.65. It comes from the shop of Carole Stupell, 443 Madison Avenue, New York



TONALA Indian pottery from Mexico is back for a return engagement. This time as a set of four dishes ranging from a small match dish to a container large enough for candy or relishes. Grand for Sunday night suppers, and heat proof. Reddish brown with contrasting designs. \$1.50 a set. From The Old Mexico Shop, Santa Fé, New Mexico



THE time now is . . . just about right to think about a little rejuvenation in the front yard. And a sun dial will do very nicely. This is a 10½ inch size in heavy brass. Also comes in an equally attractive square model. Specially priced at \$7.50, and it may be obtained from the Erkins Studios Inc., at 255 Lexington Avenue, New York



PRETTY distinguished are these llamas, for like their living prototypes of the South American camel family, they are sure-footed, and books placed between a pair of them will be held firmly in place. They'll also make amusing table or desk ornaments if coaxed. \$3.75 each. Hammacher Schlemmer, 145 East 57th Street, New York

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CRUMP & LOW COMPANY
ESTABLISHED 1841



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5 inches high

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Ornaments

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| | 95. pair |

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|------------------|-------------|
| <i>In Bronze</i> | |
| 21" | -\$95. each |
| | 180. pair |

The *dancing girl* (at left) may also be had in 36". Price in lead \$150. In Bronze \$250.

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1810

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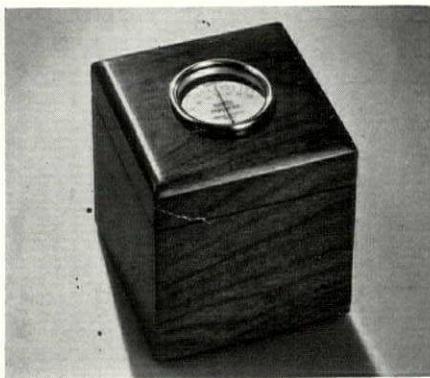
REST assured. If you are seeking a comfortable and attractive slipper chair for the spare bedroom, here is the answer. The Louis XVI style frame is imported and painted an antique white. It is upholstered in a small briskly patterned damask, and has a separate down-filled cushion. \$38.00. Hale Bedding, 420 Madison Avenue, New York



IMMUNE to various and sundry particles of dust and what-not, these crystal pitchers should be the answer to the sanitation fiend's prayer. Such simple jugs are especially suitable for the bedside or the outdoor terrace. The large one costs \$2.50, and the smaller variety \$2.25. Davis Collamore & Co. Ltd., 7 East 52nd Street, New York



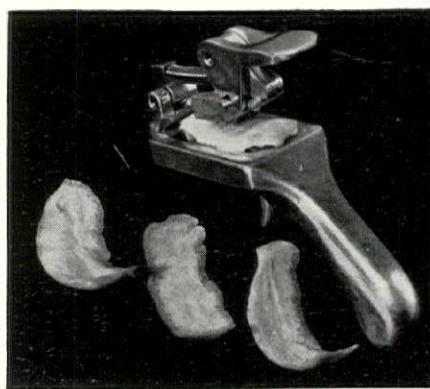
AT LAST a humidor that tends to business. This solid walnut box contains a sensitive hygrometer that indicates the condition of the tobacco. If your tobacco is too moist, then open the box for a while. If dry, close and leave to care of the special moistener. \$10.00. Abercrombie & Fitch, Madison Avenue and 45th Street, New York



NOT content to be merely attractive, this nicely behaved cocktail pitcher makes a point of being useful. Which means that it will self-stir anything at the correct tempo, that it will hold a lot, and also refrain from numbing the hands with cold. Of glass and chrome. \$9.25 and worth it. From W. & J. Sloane, 575 Fifth Avenue, New York



MAKES your drinks good to the last drop: This John Peel press squeezes the natural oils from lemons, limes, etc., and adds considerably to the flavor thereof. The process of maneuvering is really very simple, and makes nectar of such liquids as tomato juice and the like. \$3.50. Lewis & Conger, 6th Avenue and 45th Street, New York



AROUND



KUPITTAAN SAVI stands for pottery makers in Finland, whence comes this lovely vase—brown, blue and green on cream. Patterns made on the same site for over a thousand years retain the excellent quality of the clay. Designs have slight variations in motif and color. \$5.00. The Borealis, 7 East 54th Street, New York



THIS triumvirate is but a small section of the regiment of different-sized bowls obtainable in its exact shape. There are 7 sizes in all, running from a 1 1/2 oz. size for liqueurs (\$1.25) to a 35 oz. size (\$12.00). Fashioned of Stromberg glass, colored blue, amber, or aqua. May be obtained from Sweden House, 6 West 51st Street, New York



A COMBINATION deserving triple credit. The stand alone serves as a trunk rack; place the wooden tray on top of it, and you have a tea table; or use the tray alone. Cross stitch work on the rack is in bright colors. Your choice of wood in maple, cherry or walnut, \$14.00 complete. The Southern Highlanders, Inc., 630 Fifth Avenue, New York



ILLUSTRATING the rare instance wherein smoking belongs to the arts of good decoration. What's more, this little stand—which comes in walnut or off-white lacquer—has sunk in its top a special ash receiver, very convenient for stub-snuffing. \$16.75. Lacquered to order \$18.75. Modernage Furniture Co., 162 East 33rd Street, New York

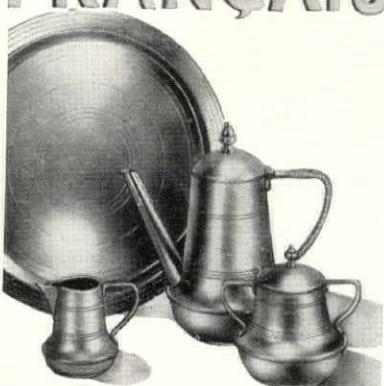


GUARANTEE for a sunny window on the gloomiest of days. Three pink primroses are firmly planted in a Logwood window box of a 12-inch size. Provides an excellent way to wish Happy Easter, since it is not only enchanting to look at, but serves its useful purpose as well. Priced at \$2.75 from M. Goldfarb, of 160 East 57th Street, New York

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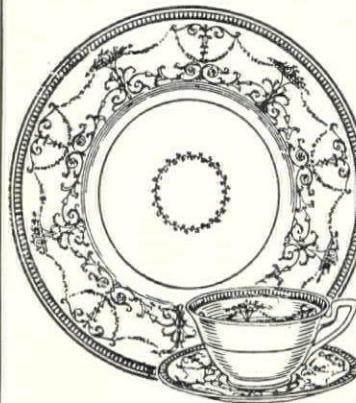
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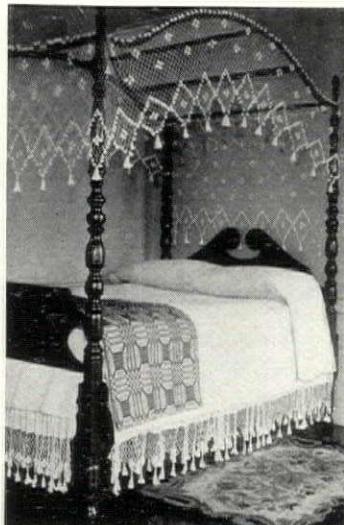
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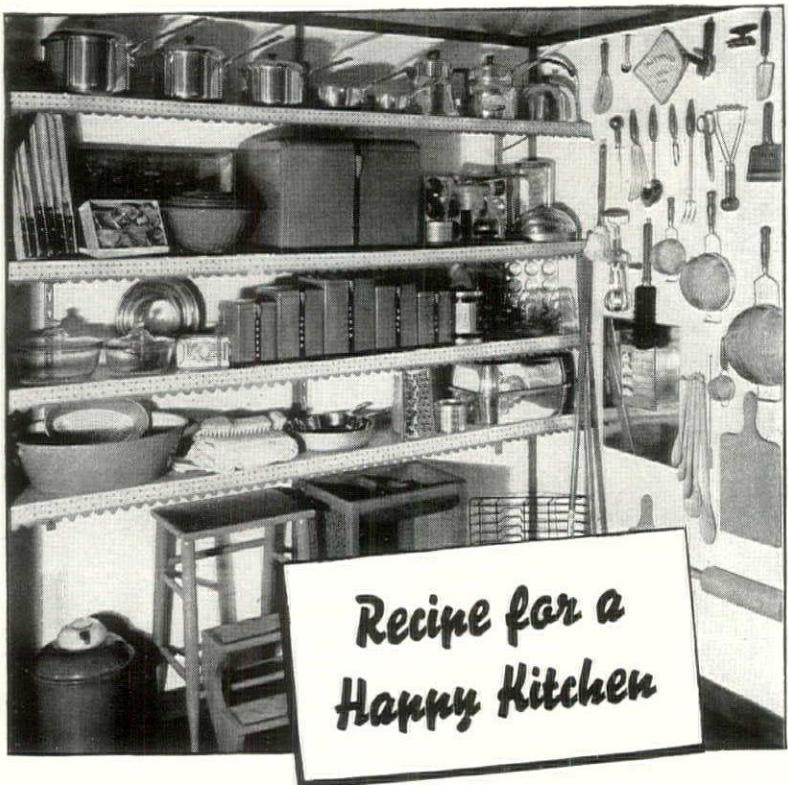
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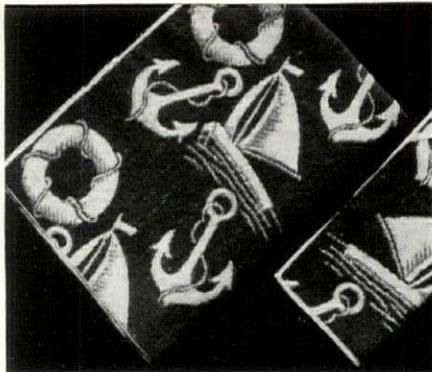


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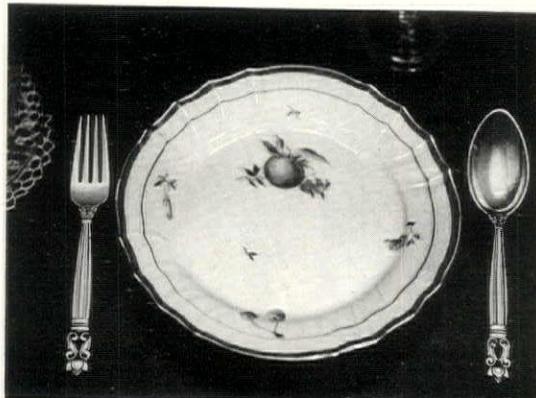
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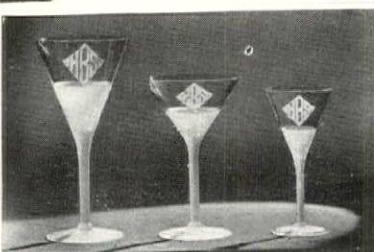
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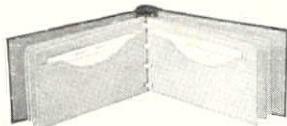
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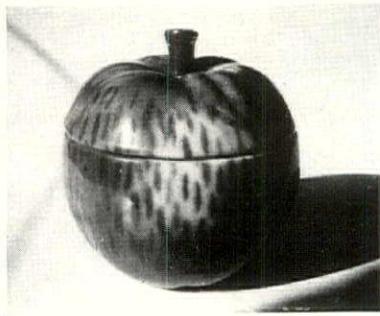
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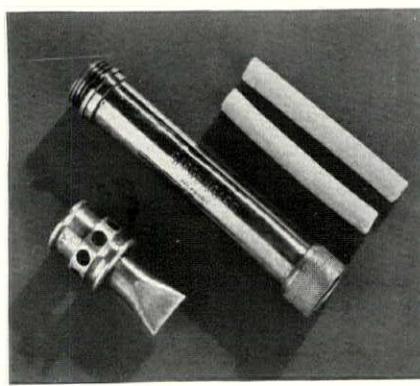
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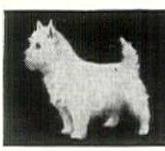
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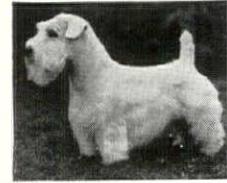
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DO

THE CAIRN TERRIER

Away back in the 18th Century, when England and the Colonies crossed swords, the small dog of Scotland, or the "Terrier o' the North", as the Cairn was then known, was bred to work. And no easy task was his, for the job consisted chiefly of bolting and destroying foxes, otters, badgers and such vermin, that infested the Isle of Skye and the Highlands. Bred and built for utility, he accomplished his purpose by pursuing his quarry to ground, going in after it, and either killing it himself or driving it out to be killed. It took courage, which he had then and which he has now. And the amazing part of it is, all this store of sheer grit is done up in such a small and altogether appealing package!

At that time, standards were practically unknown. Size and color were little thought of—matchless courage and endurance were the all-important qualities in this little terrier. It is, therefore, not surprising that even today we find in this breed variations of height, weight or color. But this is true of many of the well-known breeds. The Cairn of today represents a modern effort to preserve all the good qualities of the old-fashioned Highland terrier, from which sprang the present day Scottish Terrier, West Highland White Terrier, the Skye Terrier and the Clydesdale Terrier. How successful this effort has been can safely be left to any real Cairn owner.

Physically the Cairn Terrier is described in the Cairn Terrier Club's year book as follows:

"The Cairn is a small terrier—in fact, the smallest working terrier of the lot. But he is not in any sense a Toy. Tiny, wiry dogs, with very little substance and suggestive of the Pomeranian, are quite as untypical as the coarse overgrown specimens one sometimes sees under the name of Cairns.

"The coat of a Cairn should be double. A close-lying, soft inner coat should keep him warm, while a harsh, rather wiry, outer coat sheds water, protects him from the weather, and shields him from wounds. Between the ears and on the face the hair should be slightly softer than elsewhere, but never long and silky so as to make him look like the Skye Terrier.



Cairn character in two of its phases is evident in the contrasting expressions of Forethought of Carysfort and Fiery Rob of Carysfort, both owned by Miss Elizabeth M. Braun. In all sincerity, is it possible that any one—even a confirmed dog-hater—could resist faces like these?

MART



If you are looking for a small, alert and amazingly steadfast friend that will never walk out on you, read here about one of the best of dogs

"The Cairn's tail should be short and carried erect, with a slight tilt forward at the tip. It should not curl down over the back, even when the dog is excited, for this detracts from his general appearance. Weight for bitches 13 pounds, for dogs 14 pounds."

Some people say the Cairn is shy. The fact is he does not make friends with everyone who chances to cross his path. But once his confidence is won, he is loyal and true to those he admires and respects. To strangers he offers a cool politeness until they prove their justified claim to his friendship. From that point on they are set for life, for Cairns don't forget fair treatment—or, it might be said parenthetically, its reverse.

Although the Cairn, in his early days, was a worker and knew not the rôle of house dog and companion, he is happy today either in a city apartment or on a country estate. It is in the country, however, that he is at his best. He is a natural water dog, in which occupation his rough, close coat serves him well. He can retrieve with a sureness of delivery that is amazing. He can be depended upon, too, to do his share of ridding a farm of undesirable creatures. He needs neither urging nor training in this respect. It is instinctive with him to be the sworn enemy of all manner of vermin, a characteristic which has been his for many, many generations. The good nature of the Cairn makes him a natural and tireless playmate for children. His peaceful, loving disposition enables him, if necessary, to live on good terms with other dogs. One of his most worthwhile traits is his ability to size up the circumstances of the moment and adapt his own attitude and actions to them.

As a house dog, the Cairn can control his seemingly restless activity and become a quiet-mannered fellow. Give him a definite place as his own in which to sleep and he will accept it without complaint. On the other hand, he will indulge in

(Continued on page 24)



Best of Breed among the Cairns at the 1936 Morris and Essex Show was awarded to the English and American Champion, Annita of Eastcote, the property of Mrs. Howard Lee Platt. In this photograph of Annita there is obvious, among other things, the correct Cairn form and pose

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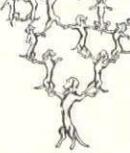
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WILSONA KENNELS

BEN H. WILSON, Owner Rushville, Ind.

**DOG MART**

(Continued from page 23)

cushioned refinement if encouraged to do so. Take him with you in the car, and he'll love it and, incidentally, guard the car with his very soul.

Training? Yes, the Cairn can be taught readily and easily. All he wants in the trainer is a sympathetic understanding, patience and encouragement. He has brains—plenty of them. What he can and will do is limited only by the will and the patience of his master. To any problem he gives his undivided attention. Harsh methods are out of place with a Cairn.

A keen, sharp mind and an alertness to everything about him make him a watch-dog not surpassed by any and equalled by few. Woe to the unwelcome intruder when a Cairn is on the job. Yet the Cairn has a fine sense of discrimination between friend and foe—between the delivery boy and the unwanted caller.

Yes, you'll never be disappointed in a Cairn. You'll find him alert, gay, possessed of a sporting spirit, and a friend that will stick through thick and thin. After all, isn't this what we are always looking for and find so often in dogs?

C. E. HARBISON



Cairn Terriers are natural water dogs. These three, owned by Miss Margaret Shotwell, are after frogs in the swimming pool. Yes, they really do catch them, too, diving in boldly when the game is sighted.

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Remembering only the limitations naturally imposed by their small size, Cairns can do just about anything that any other breed can accomplish. Keen, active, courageous and intelligent, they are adaptable to either city or country living. As vermin destroyers they are unsurpassed. This one is Miss Charlotte Langdon's Pandora of Charlangu



Mr. and Mrs. Paul Renshaw are the owners of Ch. Swashbuckler of Crockshead o' Hollow Tree—a lengthy but descriptive title for the small rascal shown here. If you are in doubt as to what a really fine Cairn should look like, study this photograph, noting especially the short back, well-set legs, tail and head proportions and the carriage



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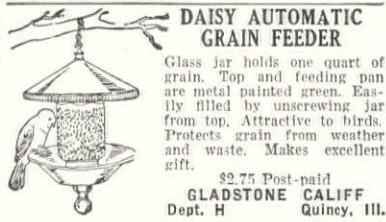
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AMATEUR HOUR

THE way to a man's heart may be through his stomach; but that doesn't mean that the ladies haven't—hearts—too! In fact, the amateur who is about to palm open a tin of delicious Heinz spaghetti knows there are at least 57 Varieties of Heinz ways to enchant his guests. Hence his *shelfconfidence*! In short, the gentleman's case history is a history of cases—cases of tasty Heinz tidbits, homemade soups, midnight delicacies and other thrilling culinary surprises you don't have to get the cook up to cook up... Buy your Heinz products by the carton and save guestly disappointment...hostly dollars.

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CONTENTS FOR MARCH. SECTION I

GARDENING

- HOUSE & GARDEN'S 10TH FLOWER PRINT, 30
- TOWN GARDENS, 31
- MEN WHO MAKE OUR FLOWERS—IV, Richardson Wright, 37
- HANGING GARDENS, Richard Le Gallienne, 38
- SUMMER INDOORS, 42
- PRUNING TABLE, 43
- GROUND COVERS, Helen V. P. Wilson, 44
- ZINNIAS, Louise B. Wilder, 58
- FLOWERS OF ST. MORITZ, Carol H. Woodward, 62
- GARDEN IN SURREY, 64
- EVERGREENS, Henry Teuscher, 66
- THE GARDENER'S TIME-TABLE, 68

DECORATION

- FUTURES IN FURNITURE, 34
- PAINTINGS IN YARN, 39
- A LITTLE PORTFOLIO OF ROOMS, 45
- SPRING IS SERVED, 50
- NEW FABRICS, 52
- AGAINST BLACK WALLS, 54
- MODERN ARRANGEMENT, 55

Rowena Leach and Margaretta Stevenson, 55

ARCHITECTURE

- TWO SMALL HOUSES, 56
- WILLIAMSBURG PICKETED, 60
- PLANNING—II, 67

GENERAL FEATURES

- COVER DESIGN by Edna Reindel
- PACK THE BAGS, 8
- HOUSE & GARDEN'S TRAVELOG, 10
- SHOPPING AROUND, 14
- SCHOOLS OF HOUSE & GARDEN, 21
- THE DOG MART, 22
- THE BULLETIN BOARD, 29
- IRELAND, Anne Tiffany, 40
- MADELEINES, MACAROONS & MERINGUES, June Platt, 48
- THE GARDEN MART, 94b
- HOUSE & GARDEN'S REAL ESTATE, 104
- BOOKLETS FOR THE ASKING, 6

SECTION II

FOR CONTENTS SEE PAGE 109

Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant

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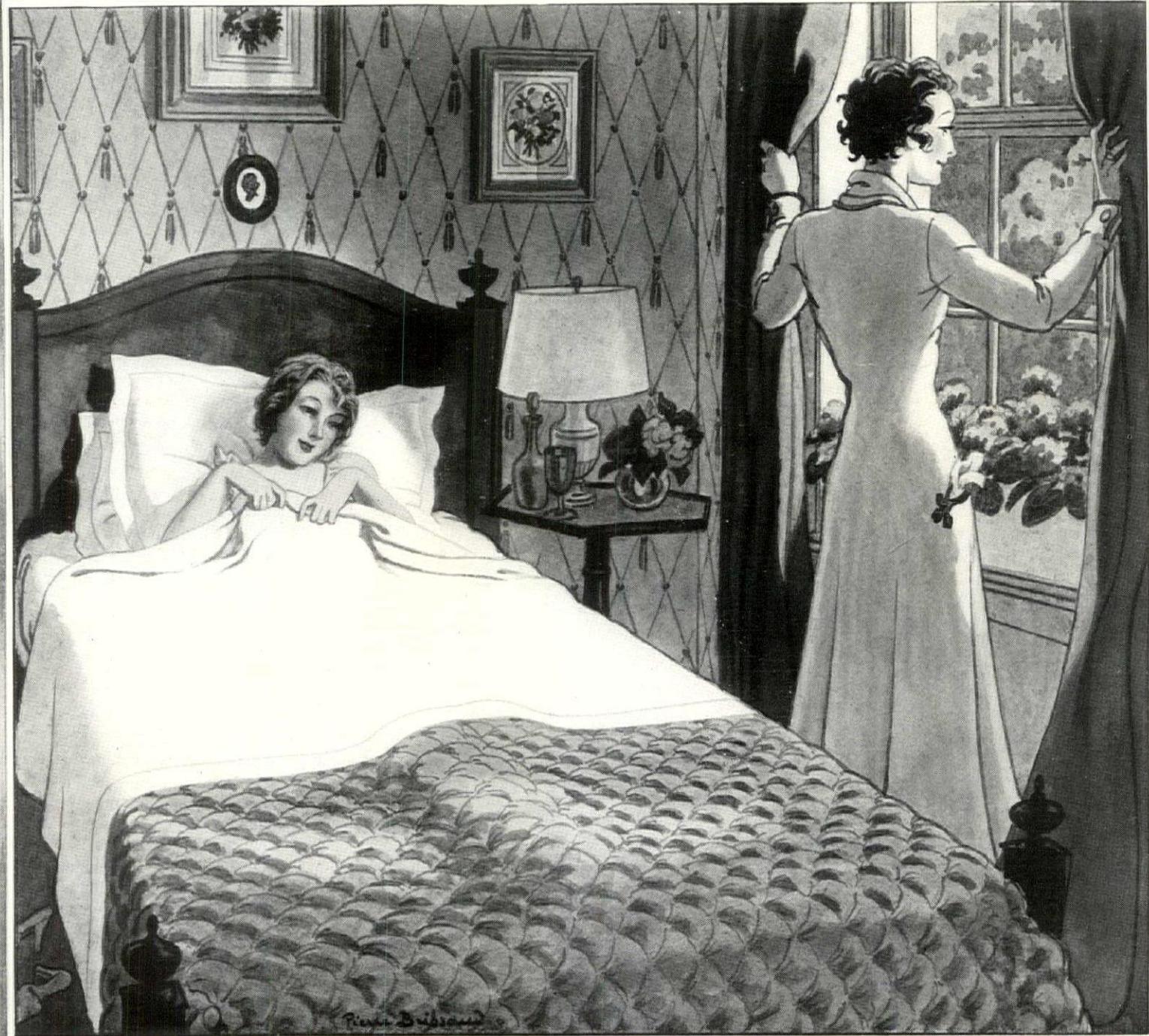
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The Bulletin Board

COVERS. The cover of the first section this month, painted by Edna Reindel, shows the extent to which many contemporary artists are swinging toward a type of realism which would have been scorned but a few years ago. These St. Brigid Anemones really look like St. Brigid Anemones; it is easy to tell that they are neither Roses nor Madonna Lilies. It would seem that at last Facts are beginning to triumph over Fantasy.

The cover of the second section is by Pierre Pages, a young French artist newly come to these shores. Examples of his work have appeared twice before in *House & Garden*.



TABLE DECORATION, 1757. Our forebears were given to elaborate centerpieces at times. Witness this advertisement in the *Boston Gazette* of October 17, 1757, wherein a Mr. Stephen Deblouis, who was soon embarking for Europe, offered for sale "A Compleat Set of Desert Frames, with Arbors, Alcoves, Hedging, China Flower Pots, etc., with spare Grass and Gravel for ditto." Note the name, "Desert Frames." Was this put on the table after the cloth was removed? Did the guests pull back their chairs and let the servants arrange this garden with alcoves and hedges and grass and gravel before their very eyes?

CROWN IMPERIALS. Those who exercised forethought in their bulb plantings last Autumn will doubtless spend their time this month and next answering the question: "What is that?" Everyone recognizes the common bulbs, but when it comes to, say, the Crown Imperials, many persons display a dense ignorance.

These *Fritillaria imperialis* are old citizens of the garden commonwealth, so old that people have forgotten them. By diligent search last Fall we were able to find nine varieties—Aurora, Crown-on-Crown, Double Red, Goudboult, *Lutea maxima*, *Rubea maxima*, Slagswaard, Sulpherine and Zilverboult. They should be planted six inches deep in a spot protected from winds. Sun or half shade will do. They are not a cutting flower, nor does one sniff them. Like Royalty, they are to be admired from a distance.

PERSONALITIES. Maybe you've wondered what kind of persons own some of the houses and gardens we show in our pages, for often they are selected without regard for the name of the owner. In the lead article is the garden of Gordon Dunthorne, whose passion is old flower prints and who lectures delightfully on them. Later on you come to the garden of Oliver Hill. Mr. Hill is an English architect of the lively Modernist School and has designed several structures in that style.

Mrs. Dorothy Liebes, whose new fabrics are shown in color, hails from California and has lots of fun weaving materials in new and strange ways. She doesn't look a bit arts and crafts. Pierre Dutel, who is pictured beside a portrait of his room, pursues the arduous vocation of decorator and does houses all over the country. His figure tends definitely toward the Baroque and his mustache is slightly red. William Odom (see two views of his mirrored apartment) is more Gothic in stature—slight, quiet. Possessed of the highest order of taste, he has taught and inspired the newest generation of decorators in America and France. Richard Le Gallienne, who writes on Classical Gardens, is the last of the 1890 star authors. He lives gracefully in France and still wields one of the loveliest pens writing today.

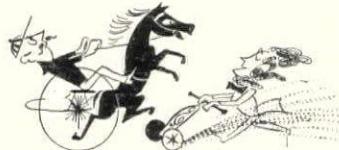


CARE OF TREES 1657. Sometimes, in an unthinking moment, we are apt to picture our Colonial forefathers as hacking down trees willy-nilly and having no great regard for arboreal beauty. Well, maybe we're right. For in February, 1657, the town-fathers of Weymouth, Mass., were moved to pass the following regulation: "Whoever shall presume to fell, kill or top any tree or trees which grow before his own or his neighbors Dore or that stand in any place upon the common or highway which may be for the shade of either man or beast, or shelter of any house or otherwise for public use, every person so offending shall be liable to pay for every such tree so felled, topped or killed 20 shillings for the Town's cause...." And yet, down in Philadelphia about 1780, the city fathers ordered street trees to be cut down because, so they believed, trees were a fire menace and polluted the air with their foliage!



HORTULAN COMPENSATIONS. Last year one of our Loving Readers hired for gardener an erstwhile driver of a truck. What he accomplished in the garden was nothing to compare with what the garden accomplished in him. He saw miracles of growth spring up under his hand. He also arrived at wisdom. Hitherto, he said, he worked all day on a truck and at the end of the year had nothing but wages to show for his efforts. Now he not only had wages but all this—and he spread his arms to encompass vegetable garden, flower borders and cold frames.

FLOWER PRINT. For its 10th Flower Print reproduction House & Garden selects Henderson's plate of the American Cowslip. It is from Dr. Robert John Thornton's folio of fruits, *Temple of Flora*, published in London 1799-1807. An extensive account of Dr. Thornton and his Temple is found on page 98 of the December issue. The flower pictured in the frontispiece of this current issue is *Dodecatheon meadia*, the American Cowslip or Shooting Star. It is one of a truly American genus with a distribution from Maine to Texas and from the Atlantic to the Pacific.



LAWN MOWER HERITAGE. The time will soon be here when patient husbands will push lawn mowers up and down gardens. In those hours of drudgery it may lighten their work to realize that husbands have now been doing that sort of slavish labor for well on nigh 107 years come Michaelmas. The first patent for the lawn mower was granted to Edward Budding on October 25th, 1830, and in the same year a machine was actually manufactured by John Ferrabee of Stroud, England. Somewhere in the early 50's, Anthony Waterer of Woking sent a machine to his friend H. W. Sargent of Fishkill, N. Y. This was the first lawn mower ever seen in America. Prior to its arrival lawns were cut with heavy scythes and many workers were so expert with them that an evenly-cut turf resulted.

GESTURE OF GRATITUDE. Upon occasion we are filled with a great desire to doff our editorial hat in grateful obeisance to a gardening author. Such a mood is on us now as we finish reading Allan H. Wood, Jr.'s *Grow Them Indoors*—the best volume on house plants and their culture that has appeared in many a year. It is fresh, it is different, it is replete with tangible advice on numerous species that other books on the subject normally ignore. Yes, thinking it over, we not only take our hat off, but sweep it low in a gesture of real respect.

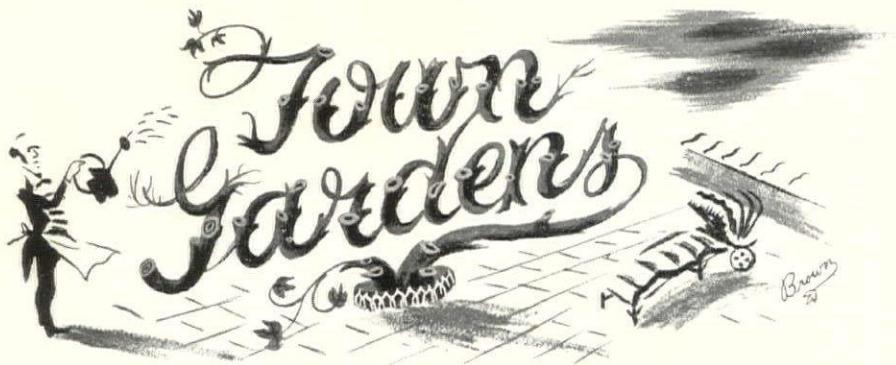


Henderson del.

Warner sculp.

The American Cowslip.

London. Published May 1. 1808. by D. Thorntow.



MOST town gardeners and Charney are brothers under their skins.

Picciola's famous little tale, "The Prison Flower", relates how the political prisoner, Charney, was able to endure the bitterness of his sentence by watching a plant grow in the crack between the flagstones of the walls outside his cell. As the plant expanded, it needed more room. It began to fade. The stone slabs were choking it. Charney was in despair. He petitioned the Emperor. And, so the story relates, Charney received this reply:

"His Majesty the Emperor and King deputes me, sir, to inform you that he grants the petition forwarded him by the prisoner Charney, now under your custody in the fortress of Fenestrella, relative to a plant growing among the stones of one of its pavements. Such as are likely to be injurious to the flower must be instantly removed."

Town gardeners fall into various classes according to what it is that chokes their plants.

SPEAK of making gardens in town and immediately a crowd of questions pop up: What kind of town? What part of town? Is the garden to be on the ground or in the air? Is it being made by the owner, who will live in the property a long time, or will the garden be cared for only for the term of a three-, four- or five-year lease?

Country town gardens do not offer many problems that differ from those encountered in gardens outside towns. They may have a bit more shade from surrounding house-walls but this can be solved by growing plants that thrive in shade. The low skyline of small towns permits sun to reach the soil and allows a free circulation of air. Lucky is the man whose town garden is in a small town.

If that small town be not entirely given over to manufacturing or if his garden is far from soot-belching mill chimneys, he can count himself very fortunate. He may grow whatever he pleases.

An example of a garden in a low skyline environment is Gordon Dunthorne's charming backyard development in Georgetown, the old part of Washington. Clean air allows him a lawn, trees, healthy evergreens and sufficient flowers and shrubs to lend color. The garden is divided into small sections, each with its own character. It is further enhanced by the paved sitting-out place.

Making gardens in crowded cities is quite another problem. So many are the hazards that anyone who expects an all-year flourishing garden is foolishly sanguine. Here and there in cities you find middle areas of blocks where sunlight penetrates and the air is fairly fresh. In such locations it has become customary to make community gardens—to pull down high property fences and either make the area into one large garden or supplant the fences with low pickets or low walls.

THE Fritsche Garden in Philadelphia illustrates this communal style. The owners bought up a sufficient number of properties in the heart of town—little houses with narrow frontage—to give them control of the whole block. Some of the dingy houses were pulled down and the garden now covers the area of six former unsightly backyards—three on another street and an adjacent three. The planting consists mostly of various kinds of evergreens with a few low-growing annuals and perennials to edge the beds. A large part is paved with mixed slate and stone of random sizes. This treatment minimizes garden care and, together with a fountain, pool and decorative plaques and a loggia, keeps the garden interesting in Winter. The garden was designed by James Metheny.

Such valiant attempts to capture precious sunlight and air, however, do not solve the greatest problem of all that is encountered in cities—the precipitation of dirt and the circulation of gases poisonous to plants. Such gases and dirt effect gardens both on the ground and in the air. Some day we may find a way to keep the air of our cities clean: until that time gardeners will have to struggle to keep their plants clean. In the heart of many crowded cities it is practically impossible to keep plants alive for any length of time unless they are washed off at least once a week and the top soil renewed each year.

EXCEPT in favored instances, then, horticulture is scarcely a sport to be pursued. City gardens must find their interest in other decorative elements.

London gardeners, accustomed to lack of sun and a sooty air, have given their backyard garden lively interest by paving, by variations of levels and by growing only the limited range of plants that are impervious to these air and light conditions. Potted



JESSIE TARBOX BEALS



Typical of small town gardens is the rear yard of Gordon Dunthorne's house in Georgetown. By being divided into sections it has a diversity of interests. Around three sides of the lawn is a flower bed of perennials raised on a low retaining-wall. Box bushes are placed as accents. Brick paving is plentifully used. The walls are softened by vines. A roofed shelter commands a view of the garden

plants supply color for a time and when they go off others are set out.

In our cities the same ingenious use of stone or brick paving and varying levels is being adopted. If the backyard area permits, the levels can be stepped down to a pool and only the outer fringes of soil, replaced each year, are given to flowers and shrubs. Brilliant tiles, wall plaques, interesting pottery, pools and wall fountains together with potted evergreens can make a city garden interesting both in Summer and Winter.

It would be possible to turn some of these backyards into conservatories by covering them entirely with glass. Even bolder methods have been tried—gardens of wrought-iron trees and flowers! One landscape architect has recently conceived a city garden with walls of translucent marble and glass and fantastic trees fashioned out of chromium. Such a garden, of course, would be only a symbol. One would look at it and be reminded of a garden. Paris has several such symbolic gardens, made of colored stones and tinted cement, with a few potted plants as a concession to reality.

In spite of all the high hurdles they have to leap, backyard gardeners in New York persist in their favorite sport. By renewing both soil and plants from time to time, according to the City Garden Club bulletins, the following can be grown:

IN SUNNY YARDS. *Flowers:* Spring bulbs, Iris, Geraniums, Marigolds, Verbena, Petunias, Sedums, Sweet Alyssum and Lantana. *Vines:* *Polygonum Auberti*, Wisteria, Virginia Creeper, Japanese Ivy, Trumpet Vine, Clematis (in only the most favored spots) and Morning Glories. *Shrubs:* Lilacs, Caraganas, For-

sythias, both California and Regel's Privet, Japanese Barberry, Azaleas, Altheas and Buddleias. *Small Trees:* Magnolias, Mulberries, Willows, *Catalpa Bungei* and Japanese Cherries. *Large Trees:* Ailanthus, Oriental Plane, Ginkgo, Maiden Hair Tree, Small Leaf Linden, Honey Locust and Paulownia.

IN SHADY YARDS. *Flowers:* Lily-of-the-Valley, Forget-me-nots, Pansies, Myrtle, Violets and Begonias. *Vines:* Actinidia, Halls' Honeysuckle, English Ivy, Euonymus (a slow grower in cities), Bittersweet, Japanese Hop, *Cobaea scandens*, Dutchman's Pipe and Wild Cucumber. *Shrubs:* Japanese Holly, Japanese Yew, American Holly, Azaleas, Rhododendrons, Retinospora, Forsythias and Box.

Gardens in the air, those that cling perilously to the flat roofs of apartment houses, offer their own set of problems. Whereas they are blessed with both sunlight and free air circulation, they also have to face the problem of polluted air. Plants must be constantly washed off, as they do on the ground. There is still another problem—wind.

John Held, Jr., tells of a Cactus garden he made on his roof in New York. Patiently and at no little expense he had hauled up great quantities of sand and rocks to simulate a corner of the American desert. Here he planted a collection of interesting succulents and Cacti. All went well until a wind storm struck that part of New York one night. The next morning when he went out to see his garden, it had practically all blown away!

Protection against wind is built up by trellage, fences, and even glass walls. French woven fencing gives a good rustic back- (Continued on page 87)



C. V. D. HUBBARD



A COMMUNAL type of city garden is that of Mr. and Mrs. John Fritsche in the heart of Philadelphia. The area of a small block was denuded of some slatternly houses and the open space paved, leaving a fringe around the edge for shrubs, trees and flowers. Evergreens are planted for Winter effect. A pool and a loggia play essential parts in the design, as do the interesting variations of levels and a small patch of green lawn. James Metheny was the designer

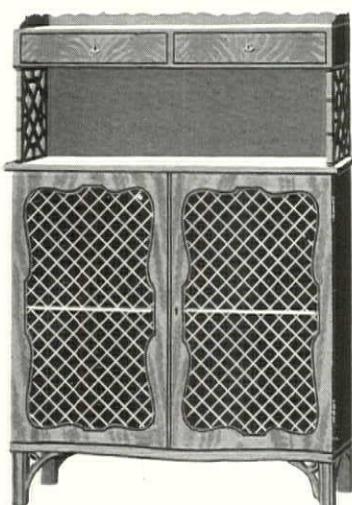


FUTURES IN FURNITURE

EACH Spring and Autumn House & Garden offers, as a service to its readers, a survey of the trends in furniture styles and decoration. This survey is made by a number of editors working in key centers. For this present survey three editors combed the markets in Chicago and Grand Rapids and two others in New York. From these combined observations trends in furnishing and decoration are charted. In its prophecies House & Garden has been proven singularly accurate.

Last fall we prophesied: (1) that 18th Century furniture, especially that of our own late Colonial era, would dominate the market; (2) that maple furniture would still command attention; (3) that the Victorian taste promised to grow into a movement worth watching; (4) that a marked revival of French Provincial furniture was under way; (5) that in all phases of decoration—furniture, fabrics, rugs and carpets—a return to elegance was evident; (6) that Modernism, having gone into mass production, would no longer be an influential factor unless American designers produced some new conceptions or could approach it from a fresh angle. The survey made in January of this year proved that these prophecies were well founded.

Let us now turn to the present trends in furniture:



LOW DECORATIVE BOOKCASE

MAPLE. Highly stained and freakish shapes are on the down grade, whereas documented maple furniture—pieces made after good designs—are coming very much to the fore, especially when they have authentic finishes. The connoisseur taste prevails in maple, as House & Garden prophesied it would less than two years ago, when maple, then subjected to a gaudy henna rinse, seemed to be setting the market adrift.

18TH CENTURY. In the course of its various surveys House & Garden has coined and used two names to typify the type of 18th Century popular in this country—"Federal Furniture" and "Founders' Colonial". This was furniture of the latter part of the 18th Century and the beginning of the 19th, the elegant furniture as distinguished from the "Kitchen Colonial" or simpler and ruder forms used in the earlier days.

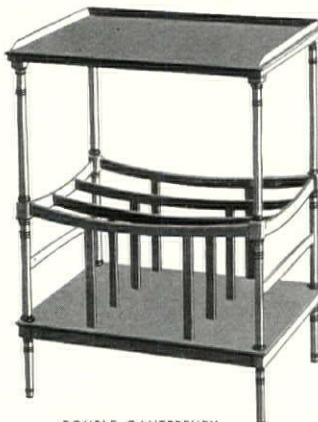
It is generally thought that American furniture designers of the 18th Century merely copied English pieces of the era. True, many of our best cabinet makers were trained in



SHERATON TRIPLE SEAT



CHIPPENDALE GOTHIC



DOUBLE CANTERBURY



BAMBOO MOTIF



TULIP WOOD INLAY

England and, on coming to America, brought with them their apprenticeship books of designs. However, as soon as they were established on their own, they began giving their pieces personal touches. Consequently, the American versions were legion and, whether made in Rhode Island or at Philadelphia or Boston or Litchfield, Conn., each had its own distinctive touch. In some districts—as in the South, where expert cabinet makers were few and far between, and in cultural centers of the North, where people of class traveled abroad—many pieces were imported. So far as our own cabinet makers were concerned, there was much more provincial English type furniture made here in our forefathers' day than some modern Tories would suspect. It is this type of 18th Century American furniture which is dominating the market today. And, as we said in the September survey, more and more manufacturers are making authentic copies of privately owned or museum pieces.



SMALL WING CHAIR



LOUIS XV



LOUIS XVI

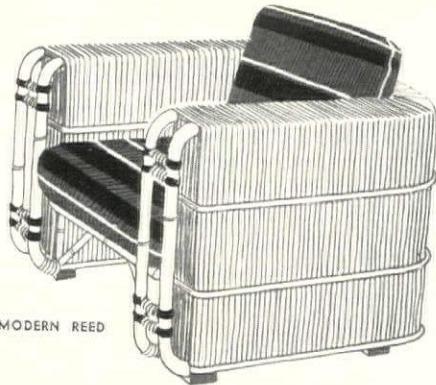
While those who watch these slow tides of furniture taste may be wearying of the 18th Century American Colonial, nevertheless, it is a style that dominates the market today and is apt to lead it for some time to come. It is a national expression. In spite of changes which may threaten the original structure of our government or economic upheavals that seem to shake the social order, a large body of Americans for a long time to come will cling to national expressions even in furniture.

FRENCH FURNITURE. In this class we must make the distinction between (A) Court Furniture and (B) Provincial.

We hope we aren't in for a too violent French Court vogue. It is a style easy to produce. It can easily become, in the wrong hands, reminiscent of the hotel French of the 90's—gilded chairs and such—which can be palmed off as good style on an unsuspecting public. While you'll have to search for it, there is good French Court furniture being made today.

The first seepings of a French Provincial revival that we noted in September threatens soon to be in full flood. In isolated cases much of it is very good. Here again, it must be chosen with the same discrimination exercised in buying French Court furniture. Unless this taste is insisted upon, French Provincial is apt to be thrown into a chaos of wrong woods, wrong hardware and wrong mouldings.

VICTORIAN. Much of the Victorian furniture found in the market today—and it is on the increase—is Southern in derivation, copied from parlors far south of the Mason and Dixon Line. In its day it was an evidence of elegance, of lush living. Perhaps it was at first joyfully accepted in our own era as a



MODERN REED



AFTER THE REGENCY



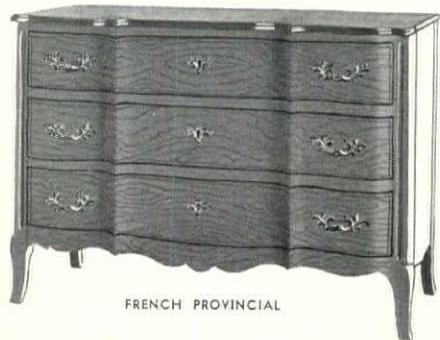
PRE-ADAM STYLE



LACED MODERN FOR OUTDOORS



BREAKFRONT REPRODUCTION



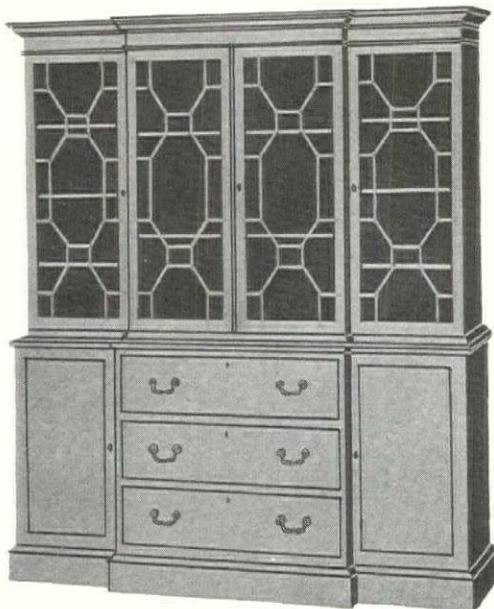
FRENCH PROVINCIAL



COLONIAL TAMBOUR SECRETARY



AUTHENTIC COLONIAL DESK



BOOKCASE AND SECRETARY



RHODE ISLAND BREAKFRONT



COLONIAL ADAPTATION

relief from the New England kitchen cobblers' benches, dough troughs and milk cupboards that flood the market. These Colonial kitchen types, by the way, are still to be found, many of them in kittenish forms that would make any self-respecting New England housewife spin around in her grave.

Could we say that "Gone With The Wind" has brought Victorian into national attention? Well, even lesser events than a novel have changed furniture taste. And what chance has it of becoming a popular style? House & Garden believes that it is apt to find popularity in certain sections and in others prove only a passing fad. It must be remembered that in many regions west of the Ohio, Victorian furniture is the common conception of antiquity. The Forty-niners and those that immediately followed them in the opening of the West dragged Victorian furniture across the Continent with them.

MODERN. With a few exceptions where it is being custom-designed, the best creative work being done in Modern furniture today is in outdoor types. Others are adaptations of familiar Modern styles. Occasionally there are to be found pieces of Swedish Biedermeier that have a Modern air. Strictly functional furniture is going where it belongs—on terraces and bars and kitchens. In the higher brackets one searches in vain for new Modern inspiration. We hope that out of the beautiful woods and modern materials available some distinctly new break will come. We still look for a genuinely American Modern. All too much of that being produced today is still reminiscent of that produced on the Continent in the past. It is not beyond a reasonable hope that, at the Paris Exposition this year, some fresh inspiration may be found for a Modern style that justifies its materials.

The Modern furniture produced today appeals to two classes of people—those who are wearied of the periods of the past or those who cannot afford good examples of those periods. For the first there is available the expensive Modern which has now become so static in design as to be established as a period itself; for the other, the borax type in plain or slightly elaborated German peasant box Modern. (Continued on page 79)

Men who make our flowers - IV



MOST of us dream of the day when we can chuck our necessary vocations and, willy-nilly, pursue our avocations, when we can retire from the grind of office or factory work and chase after our hobbies. Few of us have enough courage or cash or whatever it takes to defy the Fates in this cavalier fashion. Now and then we find an exception. The subject of this sketch is one of them—Jean Henri Nicolas—a cotton factor who forsook that business to become a Rose hybridizer.

Mr. Nicolas was born at Roubaix near Lille, a great textile center in northern France. The Nicolas cotton factory, started in 1810, was first in France to import American cotton. We must remember this cotton business; it was one of his heritages.

The other was the memory of his father's Rose garden, then one of the most extensive amateur *roseraies* in France, part of the Domaine de Cartigny, which had been in the family since the 15th Century. Around the house were such old favorites as Climbers Mme. Sancy de Parabère, pink, and Félicité et Perpétue, white, and Gloire de Dijon and, in oval beds, the opalescent Souvenir de la Malmaison and the velvety maroon Empereur du Maroc. The *roseraie* itself covered an acre and a half and was laid out in conventional geometric beds in which flourished a great collection of Hybrid Perpetuals, for this was before the day of fancy Hybrid Teas.

In this garden, at the tender age of ten, Jean was taught by his father to bud Roses. Here also was first planted the seed of inspiration for the greatest of existing French Rose collections, the Roseraie de L'Hay. Mr. Nicolas tells the story:

"My father was a cotton manufacturer and Jules Gravereaux, owner of the large department store, Le Bon Marché of Paris, came several times a year to buy cotton goods for the store. Their business took only a few hours but Gravereaux would stay two or three days, especially during the Rose season. On one occasion, around 1885, Gravereaux remarked, 'I wish I had a *roseraie* like this,' and my father replied, 'Gravereaux, if I had your fortune, I would retire from business and devote my life to the Rose.' Some time later, Gravereaux wrote my father that he was going to follow his advice and that my father should come to Paris to look over several estates he had in view and select the one most suitable to the development of a large *roseraie*. So came to be the great Rose museum of L'Hay which every lover of Roses and beauty should visit when in Paris."

The Nicolas *roseraie* lasted until 1914 when a ruthless German officer made a paddock of it for his horses. The beautiful trees were cut down to supply fuel to the civilian populace of the city during the hard winter of 1916-17.

Jean Henri Nicolas was educated first at the Collège de Roubaix and then at the Sorbonne, where he took his Master's degree, which led eventually to the honorary degree of Doctor of Natural Sciences, awarded in 1934.

Being a third son, he was destined, according to an old French custom, for the army. After a course at the Polytechnic School of Artillery, he had reached the rank of captain at 27, when an impairment to his eyesight forced him to withdraw from the army. After that for a while life was mostly cotton. He came to America representing his father's firm to buy cotton, married in New Orleans, took American citizenship and started his family hobby of playing with Roses. The war came. He did his part as Captain of Artillery in the French Army. Then with peace, he decided to make a vocation of his avocation. Thus an amateur rosarian became a professional.

For those who haven't seen him in the flesh, I might help them visualize the man by saying that he stands 6' 2" tall, weighs 210 pounds, still has a French accent but doesn't need his hands to talk. He is a trustee of the American Rose Society, Vice-President of the National Rose Society of England, and of the French Rose Society, "Les Amis des Roses". He is also an honorary life member of the National Horticultural Society of France and the German Rose Society. His books include, *The Rose Manual* and *A Year in the Rose Garden*.

The French Government, which keeps track of its sons abroad, has recognized M. Nicolas' endeavors in various fields by awarding him the Cross of the Légion d'Honneur and for horticultural work the cross of the Mérite d'Agricole and the Palmes Académiques for his writings.

In hybridizing, "Nick" is aiming to improve existing strains and to create new and hardier and healthier strains out of strong species Roses. Thus Leonard Barron was evolved from the Alaskan hardy species *Rosa nutkana*. This (Continued on page 92)

HANGING GARDENS

BY RICHARD LE GALLIENNE

THE magic properties once attributed to certain words need not surprise one when one remembers the evocative power of some simple words that we use every day, words as potent as any "Abracadabra" in the Arabian Nights; words that, like an enchanted carpet, will transport us in the wink of an eye-lid across boundless space and time; words that will literally raise spirits from the vasty deep, or with all the anguish of reality bring back to us the lost faces and hushed voices of the dead. None of these words possesses more of this power than the word "garden", as perhaps no word of six letters concentrates so much human satisfaction.

IT is not only the possession of the thing itself (and the richest man has no more valuable possession than his garden), but the treasures of the imagination with which the mere utterance of the word immediately endows us. We may be the poorest devil on earth, but we no sooner say the word "garden" than there unfolds before our eyes healing hallucinations of green freshness and stately, consolatory peace. We are given the keys to all those mystical gardens, the paradises and Elysiums which man dreamed of in the pure dawn of his being, and we are made free also of all those academes where, beneath the whispering elms, philosophers reasoned together of the soul; as of those luxurious pleasaunces where war-worn emperors wooed the innocence of grass and flowers: the palace gardens, the parterres and avenues of kings, and the leafy seclusions of poets and scholars. It matters not to have no garden of one's own so long as all the gardens of gods and kings and poets and lovers are ours for the speaking of one single word.

"GARDEN", one says quietly to oneself, and immediately we are in the loveliest of all dream-gardens, those Gardens of the Hesperides, where the three fairy women guard the three golden apples, as they sing among the leafy boughs.

Or, again, Nausicaa takes us by the hand and leads us into the garden of her father, the King Alcinous, where "grow tall trees blossoming, pear-trees and pomegranates, and apple-trees with bright fruit and sweet figs and olives in their bloom. The fruit of these trees never perisheth neither faileth, winter nor summer, enduring through all the year".

Suddenly, as one dream picture follows another, we are in the Island of Cos, with Theocritus and his friends—"reclined on deep beds of fragrant lentisk, lowly strown, and rejoicing we lay in new stript leaves of the vine. And high above our heads waved many a poplar, many an elm tree, while close at hand the sacred water from the nymph's own cave welled forth with murmurs musical. On shadowy boughs the burnt cicadas kept their chattering toil, far off the little owl cried in the thick thorn brake, the larks and finches were singing, the ring-dove moaned, the yellow bees were flitting about the springs."

Again we are walking gravely to and fro with Plato and his disciples as he discourses of divine philosophy in that leafy pleasure-garden on the banks of the Cephissus. Or the garden of another philosopher invites us, that of Epicurus, who taught that pleasure, nobly understood, was the end of life, "and in a garden's shade that sovereign pleasure sought".

The gardens of all the poets are ours to dream and wander in. Horace invites us to drink old Falernian with him, "reclined at ease in some grassy retreat, where the lofty pine and hoary poplar delight to interweave their boughs into a hospitable shade", and, worldly poet as he is, talks to us of his Sabine farm and the joys of country life. Virgil, also, beneath the shade of a spreading beech-tree, bids us share his woodland solitude to the music of the rustic reed, telling us the while how "fortunate is the man who knows the country gods, Pan and old Silvanus and the sisterhood of nymphs".

THROUGH these immortal gardens of the myth-makers and the poets we wander on till we find ourselves in ancient gardens where our mortal feet can actually tread, the gardens of dead princes and other lords of the earth, stately Italian gardens of the Medici or the Colonna, walled in with cypresses, with green alleys, long vistas, fountains and flower-beds, lawns and glimmering statues of nymph and satyr. Such are those "hanging gardens" at Isola Bella on Lake Maggiore, which probably far surpass in beauty those hanging gardens of Babylon which Nebuchadnezzar built on arches, and filled with every imaginable tree and flower, to satisfy the whim of his fierce Assyrian queen. Such, again, is the noble garden made by the Englishman Sir Thomas Hanbury, close to the Italian frontier, crossing which we step into the dream-land of Provence, the whole coast-line of which, as it stretches like a colossal tapestry of foliage and flowers, in face of the Mediterranean, seems one vast hanging garden. Indeed, the hanging gardens of Provence are so literally suspended on the steep rocky hillsides of the Maritime Alps that, while they begin on earth, they seem at last, as they ascend, terrace after terrace, to lose themselves in the sky.

EVERYTHING in Provence seems to possess something of a visionary quality, to be touched by enchantment. The very name of Provence, like Babylon and Bagdad, has a legendary sound. Though a well-defined department of modern France, Provence still belongs to the kingdom of romance. It is still a realm on the map of fairy-land, the land of troubadours and chivalry. Its real existence is still in the imagination, and no modern activities can ever make it more actual than the ancient kingdom of Lyonesse in the *Mort d'Arthur*. To live in Provence, in spite of tourists and motor-cars, is to live in a dream, and to take a stick and wander away up its rocky staircases is to leave the material world behind, and to pass (Continued on page 82)

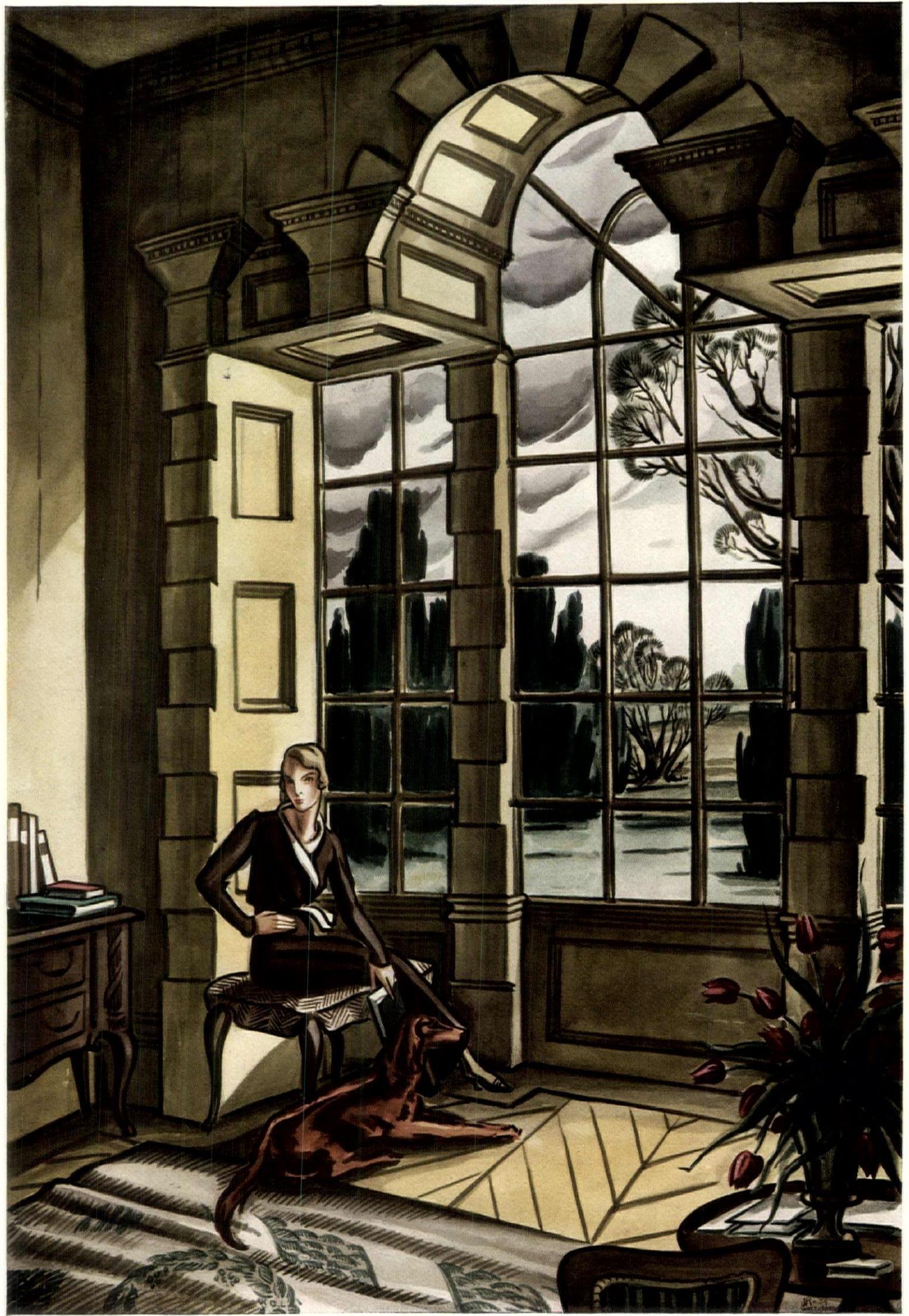


BRUEHL-BOURGES PHOTO

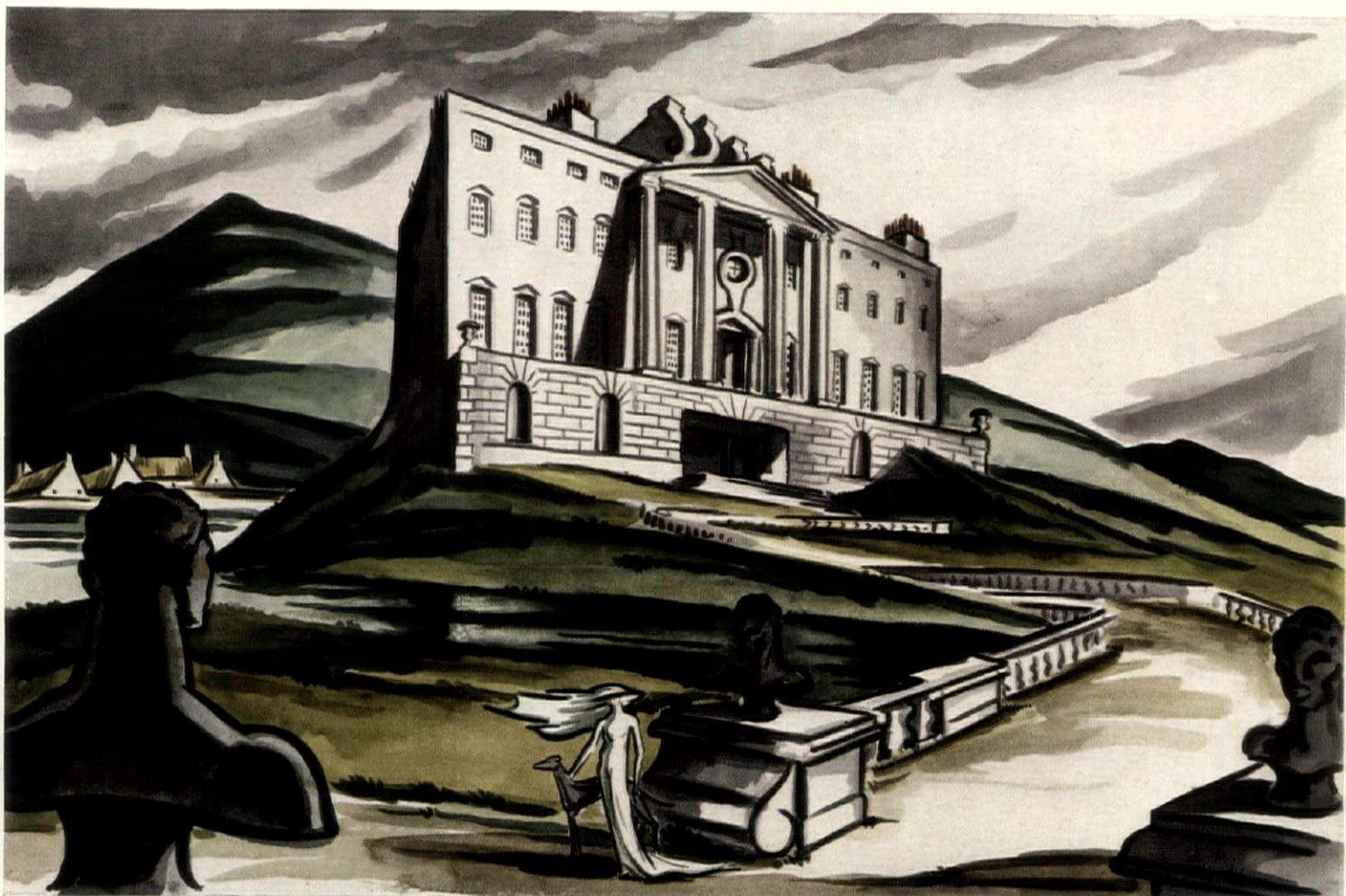
CONDÉ NAST ENGRAVING

PAINTINGS IN YARN

From every angle these hand-loomed fabrics, designed by Dorothy Wright Liebes, are tops in textiles of this type. To her palette of brilliant wools, Mrs. Liebes adds silk, Cellophane, glass, leather and even ball fringe to create interesting texture. Patterns are modern effects worked out in relation to the decorative and architectural scheme. Left to right. Wool and silk for curtains or upholstery. Fabric inspired by Persian pottery: Florence Hayward. Ball fringe on chenille: Thedlow. Modern Navajo pattern: James Pendleton. Upholstery of silk loops. Fringed wool curtain: Rebecca Dunphy



DRAWINGS BY JAMES REYNOLDS

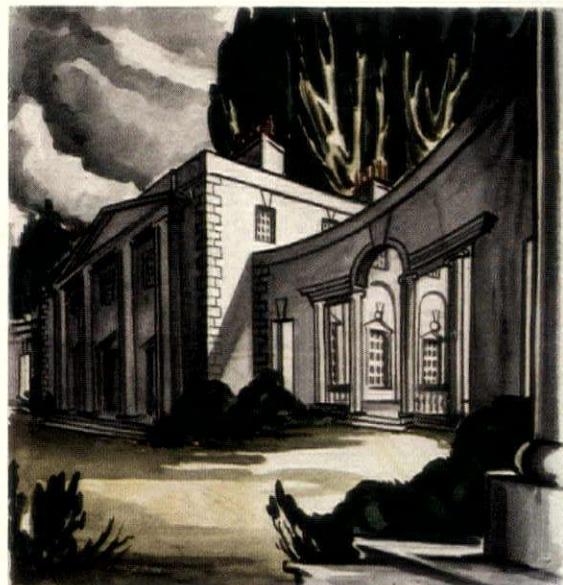


Ireland - by Anne Tiffany

IF you've only one month to six weeks in the year that you can call your own, if you are badly affected by hot weather, if you long for coolness, quiet, peace, rest—yes, and even an absence of your everyday friends—where can you go? Not England—there are too many of the above requisites left out; not the state of Maine—for every state in this big union has found that it fits one's needs. You can shoot in Scotland from a friend's house; you can bake and dance and drink in the south of France; you can join the rest of America in Central Europe, where your much loved Salzburg is rapidly assuming the population of Fifth Avenue and 57th Street; or you could try Switzerland, but it's possible that you'll be bored. Think them all over and then—there's Ireland.

Cole Porter wrote all this in a song long ago—all but Ireland. Why hasn't it been sung and praised more? I went last Summer, so I can tell you that in August, 1936, there were so few tourists other than English fishermen that they were negligible.

Just before I sailed I read an article in a first class New York magazine that frightened me a bit. Miss Mary Manning had written a story of travel around the Irish country. A very sophisticated young lady, she speaks of "the over-written, over-crowded, over-painted West", "impossible Killarney", "inexcusable Blarney", and "frankly infernal Glendalough". Well, those inhabitants of Greenwich Village, Chelsea and Montparnasse whom she depicts straining their eyes in the direction of Aran had taken a year off in 1936 and had returned, perhaps, to the real home of the middle class, (Continued on page 70)



THE WINDOW on the opposite page looks out on a garden near Waterford. The trim simulates stonework in wood, and the usual supporting columns are omitted. The effect of lightness and freedom is unique even in Palladian architecture.

(Top) Two centuries ago, the Moores built this false face for their fortress in Galway. A scene out of legend is the bleak pile behind its mask; the treeless land; the black-amoor heads on the balustrades.

(Below) The forecourt wall of this Irish house again displays the Palladian arch, favorite of the Eighteenth Century builders.

These romantic drawings of Irish houses were made by James Reynolds.



BRUEHL-BOURGES PHOTO • CONDE NAST ENGRAVINGS



Summer indoors

IT is a tradition of New York's International Flower Show that the exhibits of the big horticultural firms shall be leading features of the main floor displays. Through the years, these indoor plantings have attained a degree of reality and perfection so marked that one can hardly believe they are not actual outdoor gardens. Behind it all lie many months of study and careful forcing of the plants in order that their blossoms may be at their best literally on the opening day of the Show—an achievement that cannot be over-rated.

Two such gardens from last year's Show are here shown: above, part of Bobbink & Atkins' Rhododendron and Azalea planting, dominated by the variety Pink Pearl; at the left, a path through William C. Duckham's garden of Delphiniums. Both of them not only show superb plants, but also demonstrate how they may be combined and arranged in an actually executed outdoor scheme.

PRUNING TABLE

for some common shrubs



March

Anthony Waterer Spirea (*Spiraea*)
 Butterflybush (*Buddleia*)
 Coralberry (*Symphoricarpos vulgare*)
 Honeysuckles (*Louicera*, fruiting)
 Hybrid Perpetual Rose (*Rosa*—H. P.)
 Hydrangea (*Hydrangea* in variety)
 Indigobush (*Amorpha fruticosa*)
 Japanese Barberry (*Berberis thunbergi*)
 Regel Privet (*Ligustrum regelianum*)
 Rugosa Rose (*Rosa rugosa*)
 Shrub Althea (*Hibiscus syriacus*)
 Snowberry (*Symphoricarpos*)
 Sweetbrier Rose (*Rosa rubiginosa*)
 Viburnum (*Viburnum*—fruited)

Cut 1/2 last year's wood
 Cut to ground
 Remove old wood
 Trim sparingly
 Prune by 15th to 15"
 Cut back severely
 Cut to ground
 Do not cut back
 Trim sparingly
 Prune to keep in form
 Cut back severely
 Remove old wood
 Remove old wood
 Leave unpruned

April

Goldenbells (*Forsythia*)
 Heathers (*Erica* and *Calluna*)
 Hybrid Tea Rose (*Rosa*—H. T.)
 Vernal Witchhazel (*H. vernalis*)

Prune at base after flowering
 Cut back severely
 Cut to 4-5 eyes, before 15th
 Prune sparingly

July

Billiard Spirea (*Spiraea billardi*)
 Bridalwreath (*Spiraea prunifolia*)
 Common Lilac (*Syringa vulgaris*)
 Common Pearlbrush (*Exochorda*)
 Deutzia (*Deutzia* in variety)
 Dogwood (*Cornus* in variety)
 European Bird Cherry (*Prunus padus*)
 Flowering Crab (*Malus* in variety)
 Flowering Peach (*Prunus persica*)
 Flowering Plum (*Prunus triloba*)
 Goldenchain (*Laburnum* in variety)
 Ibota Privet (*Ligustrum ibota*)
 Japanese Quince (*Cydonia japonica*)
 Jetbead (*Rhodotypos kerrioides*)
 Kerria (*Kerria japonica*)
 Magnolia (*Magnolia* in variety)
 Mockorange (*Philadelphus* in variety)
 Persian Lilac (*Syringa persica*)
 Slender Golden Currant (*Ribes aureum*)
 Vanhoutte Spirea (*Spiraea Vanhouttei*)
 Viburnum (*Viburnum*—flowering)
 Weigela (*Weigela* in variety)
 White Fringetree (*Chionanthus*)

Remove old wood
 Remove old wood
 Prune sparingly to shape
 Trim sparingly
 Trim sparingly
 Remove old and dead wood
 Cut budded plants severely
 Cut back when young
 Cut budded plants severely
 Cut budded plants severely
 Shorten stray shoots
 Prune tips to thicken
 Trim to preserve form
 Remove dead wood
 Remove dead wood
 Trim sparingly
 Remove dead wood
 Prune sparingly
 Remove old, dead wood
 Remove dead wood
 Prune to preserve form
 Trim sparingly
 Shorten stray shoots



Prune late flowering shrubs
in early spring and early ones
right after blossoming

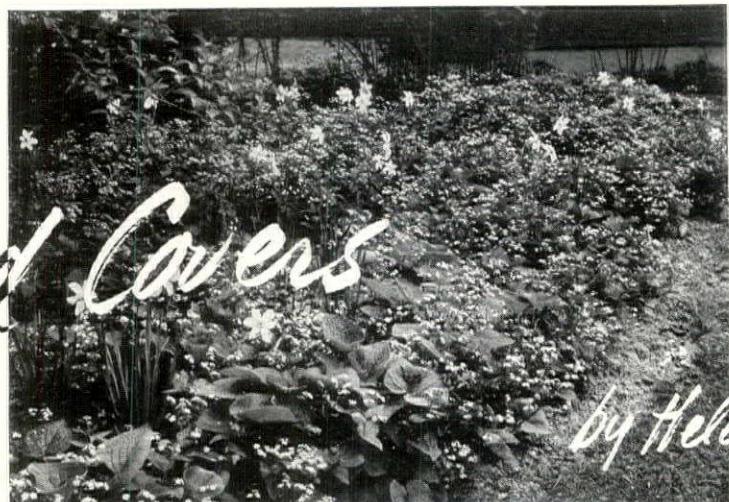


Keep your tools sharp to
do a thorough job



Always try to maintain
the natural shape of
the shrub

Ground Covers



ANCHUSA MYOSOTIDIFLORA

by Helen V.P. Wilson

IN THE depths of the quiet forest, on the bleak heights of mountains, in dried stream beds, even in the arid stretches of the desert, Nature introduces plant life, each kind suited to its habitat. Woods plants need little light, the alpines withstand intense cold, semi-aquatics thrive on alternate periods of baking and soaking, while the Cactus is equipped with deep roots and leaves which are reservoirs of moisture. If fire destroys the forest, or a glacier the garden on the mountain top, Nature soon replaces the loss, covering the ground thickly with a great variety of low-growing vegetation.

The urge to introduce this lush growth is as normal to the gardener as it is to Nature. With the lessons of forest, field, and stream about him he is disturbed by a bare expanse under trees on his lawn, by too shady stretches, or by dried out banks which refuse to support growth. He feels the necessity for ground covers and wisely shortens the experimental stage of using many wrong ones by studying the habits of possible plants until he finds some whose natural environment fits them to grow vigorously in the difficult locations in his garden.

IN THE past the Japanese Spurge or *Pachysandra* has been the answer to a variety of gardener's prayers—a rather tiresome and unsuitable answer, many feel. Perhaps because we expect Nature's carpets to hug the earth, holding to it tenaciously and blending easily with neighboring grass or other plant life. Not so *Pachysandra*. It raises its uncompromising head some eight inches above the soil and if, as often happens, it is actually worked into a bed, with no in-between growth to soften the abrupt appearance of its growth spikes, it may produce a positively ugly effect. It is really its disposition which makes Japanese Spurge so unsuitable. A proper ground cover is not bold. It is shy, retiring, graciously beautiful, and willing to be sought after to be seen. *Pachysandra* is too urgent a plant. If it is used at all it must be drifted, not circled, under trees.

To fill his requirements, however, even before getting a solution from Nature, the gardener must clearly define his problem and his tastes. Usually it happens that his need of cover plants is for one of four situations—for dense shade on the lawn under trees; for a stretch of woodland garden, natural or created; for odd nooks and corners, sunny or shady, where grass will grow but where a good ground cover

requiring no special care is less trouble; or for banks where the establishment and cutting of grass is difficult. On a larger scale, railroad cut-outs and new road banks present this same problem.

Now what type of covering is desirable for each of these situations? Some thick plantings of bulbs are so exquisitely beautiful for a season that the gardener is reconciled to bare ground for several months afterwards. There is, for example, under a low-branched Copper Beech I know a planting of *Scillas* and *Chionodoxas* which bloom with incomparable beauty for nearly six weeks in Spring. Motorists stop their cars for a glimpse of this rare blueness. To make it so intense during the flowering period, no other cover plant can be spaced in, but in this case the owners do not mind. They say that the memory of this spring perfection is always with them in less opulent seasons.

Of course, a combination of flowers and green carpet is possible. Where other roots do not come too near the surface, and the gardener is energetic enough to separate and fertilize the plants occasionally, the perfumed white bells of the Lily-of-the-valley are charming, scattered in careless bouquets in the midst of the blue-flowering *Vinca minor* or Myrtle. Often, however, what the busy gardener wants is "something evergreen I won't have to weed, trim, fertilize, or renew" and that too is a perfectly possible order which Nature can fill.

On the shadowed lawn where little soil preparation is possible because of surface tree roots *Hedera helix*, the glossy leaved English Ivy, is attractive. It is not reliably hardy in colder sections but where it does thrive it makes a beautiful evergreen mat, soon covering a vast expanse because it roots all along the stem. A cool situation and a heavy soil are best and many small plants preferable to a few larger ones because they thicken more quickly from persistent clipping in the beginning. No other care is necessary. A small-leaved type, *Hedera helix gracilis*, is slower growing but harder.

Vinca minor or Periwinkle adds to the advantage of being evergreen a delightful period of Spring bloom. A new type, Bowles' variety, has better leaves and a greater profusion of larger blue flowers. A few sprays of this *Vinca* are lovely to use as "grace notes" in a bouquet. There are also a white *Vinca*, and a varie-

(Continued on page 95)

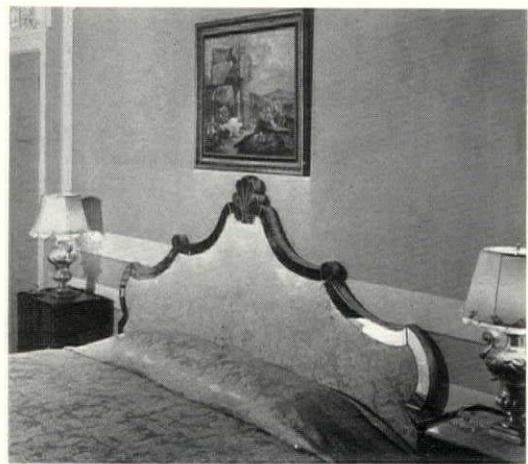


NYHOLM

a Little Portfolio of rooms



Here's the Baroque style you've been hearing about—a charming delicate Baroque done in modern colors. The scheme in this bedroom in Mrs. William Foster's Scarsdale house is beige, white, peach and cinnamon brown. Walls are beige with painted decorations in white executed by Mrs. Seymour Smith. Carpet is brown, curtains are peach satin. Left: the white plaster mantel against mirrored chimney breast. Right: Baroque mirrored bed upholstered in white damask. Above: door to dressing room showing the mirrored dressing table. Thedlow, Inc., decorators



A Little Portfolio of rooms. The best way to add sparkle and space to a room is by an ingenious use of mirrors. Rarely has this been done with such thrilling effect as in Mr. William Odom's New York music room, illustrated on these pages. They sparkle over the mantel, in balanced groups on either side of the fireplace, and against a long stretch of shimmering glass covering one entire wall. The mirrors are all early 19th Century, both England and French. Mr. Odom is the president of the New York School of Fine and Applied Art and decorated the apartment himself

The scheme is off-whites and taupe, with black and gold accents. Walls are gray-white, the carpet taupe color. Curtains are of white damask and this material is used to cover the white oval-back Louis XVI chairs in the fireplace group. The slip cover on the sofa is of a gray-white, hand-woven fabric. Against the mirrored wall is a Chippendale table flanked by black and gold Regency chairs with white cushions. This room, with its French and English furniture and accessories, proves convincingly how easy it is to combine several periods in decoration—if you know how!





William Odorn's mirrored room

Madeleines, Macaroons & Meringues

IN SPITE of the avalanche of excellent recipes which have been offered to and bestowed upon us recently for modern novelty cookies in every conceivable variety of flavor, shape and combination; and in spite of the irresistible, fascinating and alluring pastry guns available for making other fancy cookies, I have remained faithful to three little cake classics that enchanted my childhood, namely the three M's—*madeleines*, *meringues*, and *macaroons*.

I first became acquainted with these three delicacies, and others, at the tender age of three to five, while living in Paris. Perhaps responsible for my faithfulness to *madeleines* is the memory of so many hours spent under square-trimmed horse-chestnut trees in the Petit Luxembourg, fashioning and turning out with infinite care delicate wet sand cakes from shiny little shell-shaped *madeleine* tins. Then later, at four o'clock, a *goûter* of a real *madeleine*, held daintily in a very dirty little hand, fortunately encased in spotless short white gloves, the *madeleine* having been purchased by my *bonne*, Henriette, from a gay little kiosk laden with a delirious jumble of hoops and tops and whips and spades and pails, at the end of the alley of trees leading to the Grand Luxembourg Gardens.

In the Grand Luxembourg, if you had the "sou-withal", there were sugar-coated *gaufres*, just behind Guignol.

On Sundays and other rare occasions, when taken out to tea in the Bois de Boulogne by my charming mother, I was

allowed to choose a cake from a tempting array of *petit gâteaux* and *petit fours* and soon became an addict to macaroons and *meringues*.

These little cakes have never lost their charm for me, but until very recently it never occurred to me that possibly they might be made at home. After a little research on the subject and some entertaining practicing, I am extremely delighted to discover that there is nothing mysterious or difficult about these little sweets, and I would like to invite you too to indulge in making them yourselves.

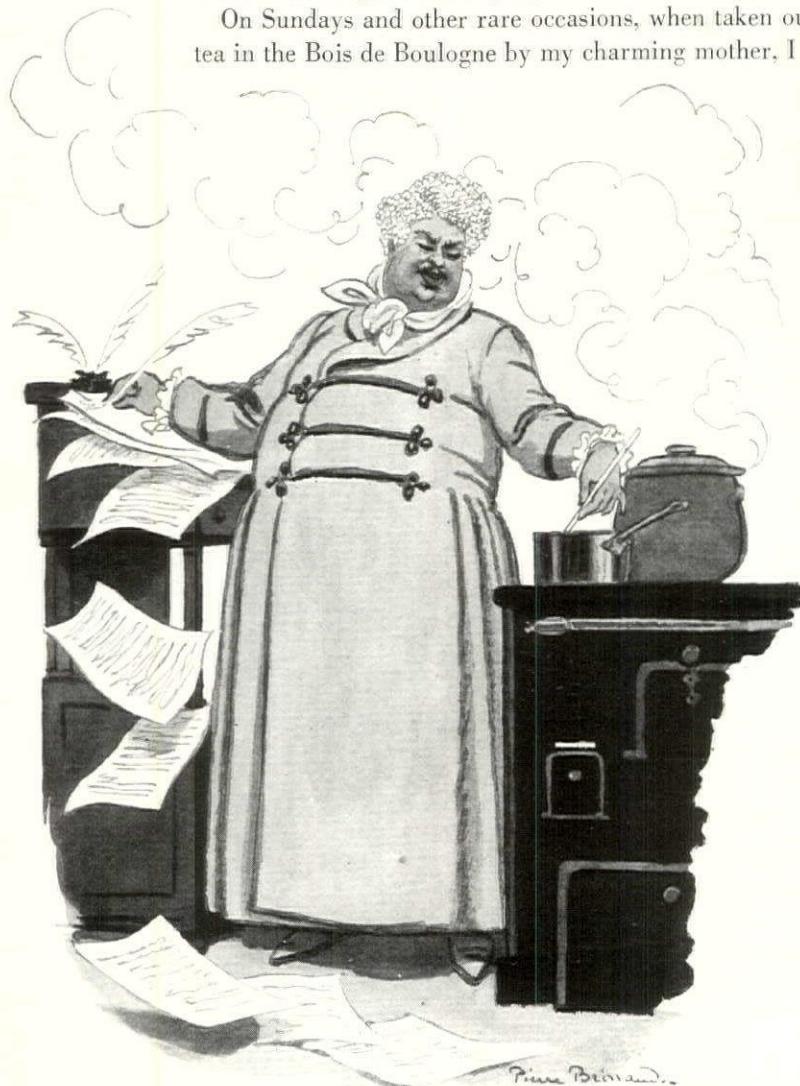
MADELEINES

Madeleines are little very fine textured cakes baked in oval, shell-shaped tins. These tins may fortunately be purchased, six or twelve to the tin, in this country in certain stores. Alexandre Dumas in his *Dictionnaire de Cuisine* shares my enthusiasm for these little cakes. Here is the way he says they should be made.

Rub a lump of sugar over the rind of an orange or a lemon until well saturated with the oil in the rind. Then crush or grate the sugar up fine. Sift together $\frac{3}{4}$ cup of granulated sugar with $1\frac{1}{4}$ cups of flour and add the crushed sugar. Now clarify 5 ounces, or $1\frac{1}{4}$ bars, of sweet butter by melting the butter gradually, skimming off the white foam that forms and ladling off the clear melted butter, being sure not to include any of the milky sediment. Now put a few drops of the clarified butter in each *madeleine* shell and butter the surface completely by tipping the pan around so that every crevice will be evenly coated; then drain the excess back into the rest of the butter. Keep this butter warm, not hot, while you beat together 5 yolks and 3 whites of eggs. Add the sugar and flour gradually, stirring with a spoon until smooth and free from lumps. Add 1 tablespoon of good brandy and 1 pinch of salt and, when well mixed, beat vigorously with a spoon for exactly one minute. Then stir in the warm melted butter and, when perfectly blended, place the batter in an enamel pan on a very low flame and cook the batter, stirring vigorously all the while until the batter gets thin, about one and a half minutes. Remove from fire and pour immediately into the shells, filling them not quite full. Bake them in a moderate oven forty to forty-five minutes, or until a delicate light brown. Turn out immediately onto wire cake rack to cool, corrugated side up. Eat while fresh. This quantity makes about eighteen small *madeleines*. If you keep a split vanilla bean in with your supply of granulated sugar (as you should), the *madeleines* will be even more delectable.

LITTLE MERINGUES

Separate the whites from 3 eggs and put them in a bowl in the refrigerator along with a rotary egg beater for about half an hour. When ready to make the *meringues*, remove from refrigerator, add 1 pinch of salt to the whites and



by June Platt

beat them slowly at first; then faster until stiff and dry. Now add gradually, still beating with the beater, $\frac{2}{3}$ cup of powdered sugar. When all the sugar has been incorporated, sprinkle with 1 teaspoon of vanilla and beat a second longer; then fold in with a silver spoon another $\frac{1}{3}$ cup of powdered sugar. Cover cookie tins with typewriter paper and drop the *meringue* by little spoonfuls onto the paper, not too near together. If you prefer, put the *meringue* carefully into a large pastry bag having a fancy saw-toothed large-opening tube and squeeze the *meringue* out into uniform fancy mounds. Sift a very little powdered sugar over them, blow off the excess sugar and bake in a very slow oven (275°F.) for forty to forty-five minutes, according to size of the *meringues*. They should be almost white when baked. Remove from paper immediately. If they should stick, wet back of paper with wet cloth, and slip a thin, pointed, sharp knife under them.

MACAROONS

There is nothing difficult at all about making macaroons. Almond-paste comes ready for use in convenient tins, and should be kept in a cool dry place. For about thirty-six macaroons, cut 1 pound of almond paste in thin slivers with a sharp knife. Add 1 cup of granulated sugar and 1 cup of powdered sugar. Rub together with finger tips as you would mix pastry. When well blended add 5 raw unbeaten whites of eggs, one at a time, and mix with wooden spoon until smooth; then beat together as long as you have strength to do so, or until the paste is very smooth and thick. Drop onto paper-covered tins with a teaspoon dipped each time in cold water. Sprinkle each macaroon with a little powdered sugar. Blow off the excess sugar. Bake in slow oven, about 275°F., until a light golden brown, (about one hour). They puff up and spread out, so don't put them too near together. Remove from paper immediately by slipping a sharp thin knife under them. If they still stick, moisten back of paper with wet cloth, and they should then come off easily. Keep in covered glass jar.

GAUFFRES

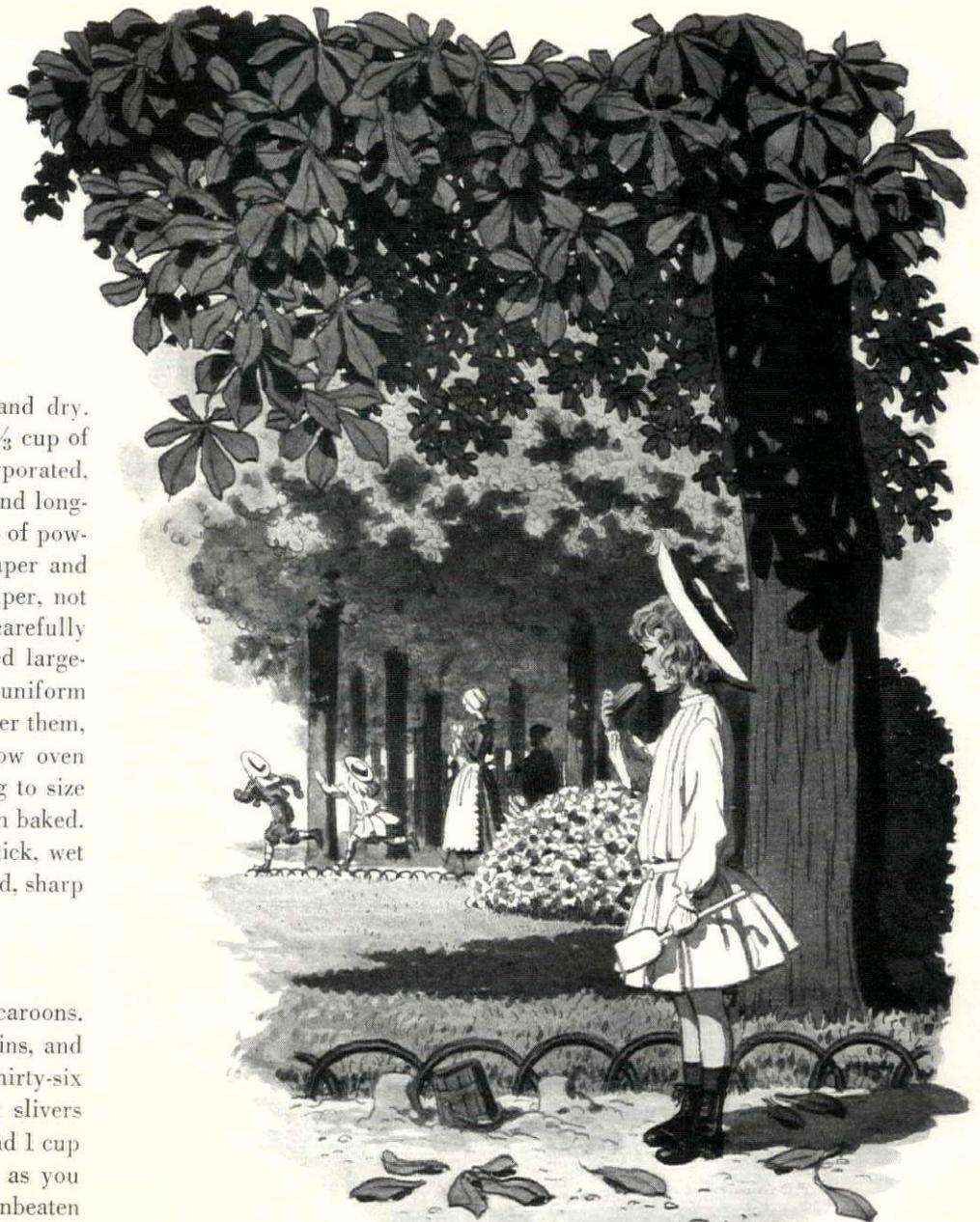
These cakes are something like our waffles, but the irons in which they are baked have larger square markings which cause the waffle to be almost paper thin. The same batter baked in our electric irons produces an extremely light waffle which, when eaten hot and copiously sprinkled with confectioners' sugar, from a shaker in which you keep a split vanilla bean, is something not easily forgotten.

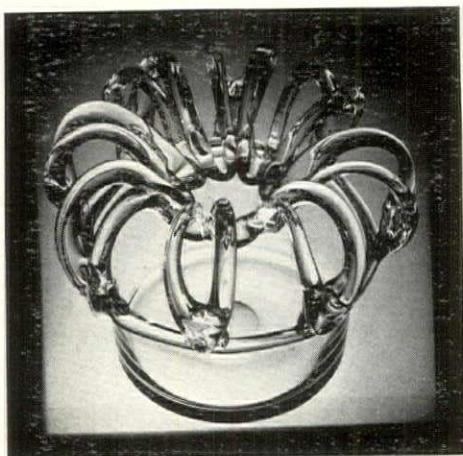
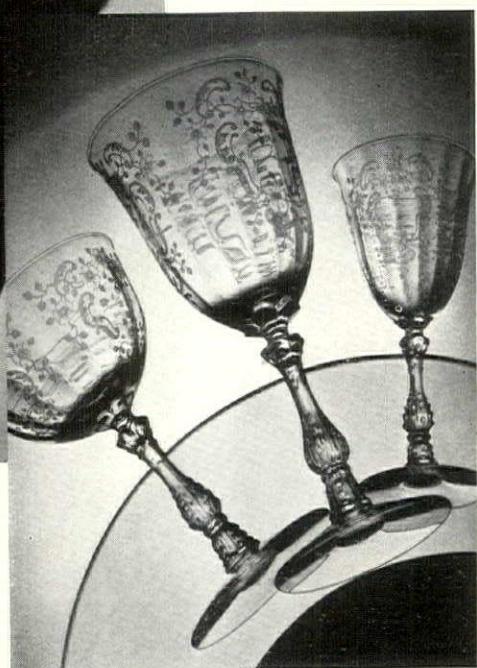
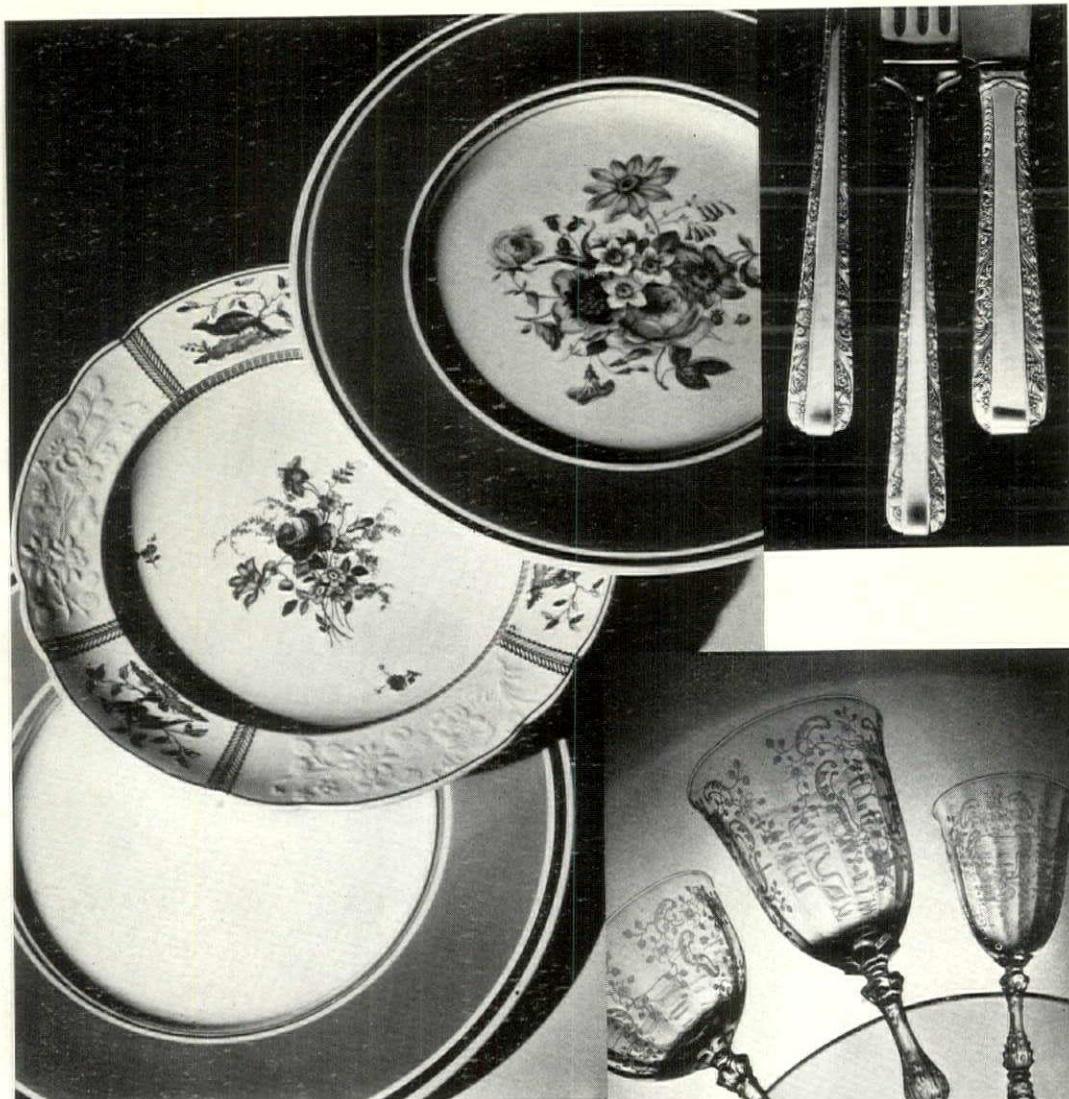
Cream until very soft $\frac{1}{4}$ pound of butter (sweet). Add the yolks of 4 eggs, one at a time, and beat until very smooth. Then add 4 teaspoons of sugar, 1 good big teaspoon of vanilla, and about $\frac{1}{2}$ teaspoon of salt. Then add gradually 4 tablespoons of cream alternately with 1 cup of sifted flour. Stir or beat with a spoon until smooth, then fold in

the stiffly beaten whites of 4 eggs, and when that is all incorporated fold in 1 cup of cream whipped fairly stiff. Place batter in refrigerator to chill thoroughly. Heat the waffle iron and when indicator shows that the iron is the right temperature, put two or three tablespoons of the batter in center of iron and close immediately. Cook until iron stops steaming. Remove *gauffres* to a hot plate and sprinkle immediately and copiously with the aforementioned vanilla sugar. Makes about seven or eight whole waffles.

LADY-FINGERS

Separate the yolks from the whites of 2 eggs. Beat the yolks until light and creamy and add gradually, beating all the while, $\frac{1}{3}$ cup of powdered sugar. Add a few drops of lemon juice and 1 teaspoon of vanilla. Beat the whites of the 2 eggs with a pinch of salt until very stiff, and fold them into the yolks; then fold into the whole $\frac{1}{3}$ cup of sifted pastry flour. Put the mixture into a pastry bag with a large plain half-inch-opening tube. Squeeze the mixture out into three-inch strips, slightly heavier at either end, onto sheets of typewriter paper on tins. Sprinkle lightly with powdered sugar and bake in a very moderate oven (275°F.) for about twenty minutes. Remove from paper immediately. Tins in the shape of lady-fingers (*Continued on page 87*)





MARTIN BRUEHL

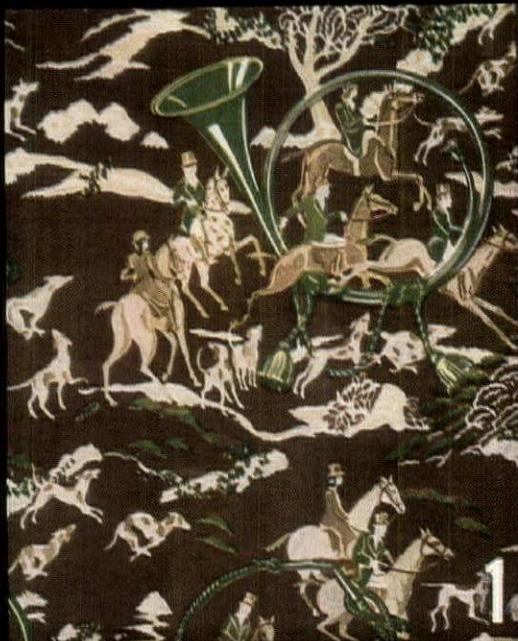
SPRING IS SERVED

AS fresh and gay as Spring itself is the luncheon setting shown opposite which was inspired by the colors and pattern of the lovely place plates. These are especially appropriate at this festive season, with their center motif of delicately tinted Spring flowers framed by a broad band of deep pink. The glasses, light and fragile as the first young Crocus, are a fitting accompaniment to the center-piece consisting of crystal crowns—one large one flanked by two smaller ones—filled with flowers repeating those in the design of the plates. A glittering mirror plaque, pale pink cloth and napkins, and simple, well-designed flat silver complete this cheerful scheme. The flowers in the crowns were arranged by Irene Hayes

AT the top above is the flowered service plate used opposite, new Spode china from W. H. Plummer. Also for a Spring scheme in pinks is the Spode pottery salad plate in the center, with pattern in soft pinks, blue and green: Ovington's. Next, Spode china with same pink border and plain center. This and the Meakin & Ridgway butter plates, which were chosen for their harmonizing pink rims, come from Plummer. The flat silver is Towle's "Candlelight" pattern, distinguished for its slim lines and graceful decoration: Ovington's. Equally desirable is the delicate glass, Fostoria's "Meadow Rose" design from Macy's. Crystal crown made in 4, 6, 8, and 10 inch sizes: Carole Stupell. Pink damask cloth from Mosse



BRUEHL-BOURGES PHOTO - CONDÉ NAST ENGRAVING



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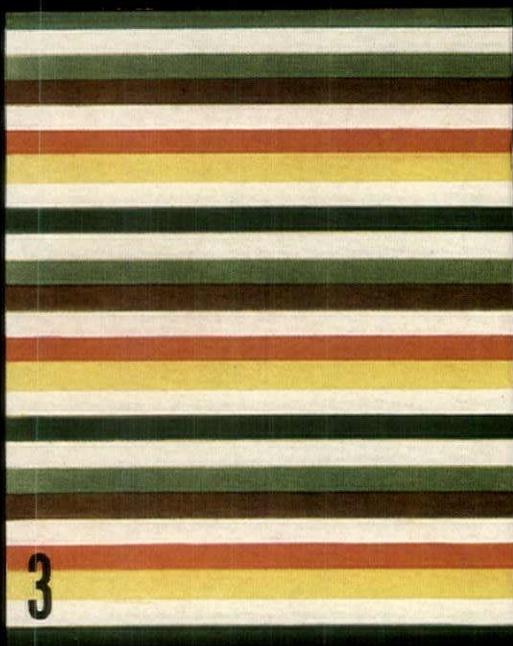
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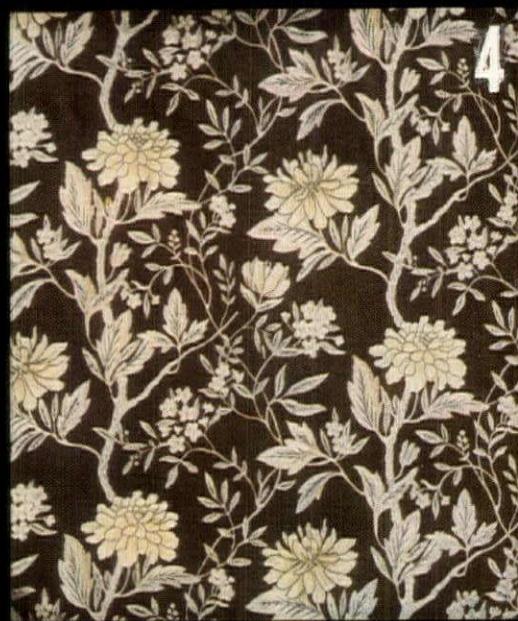
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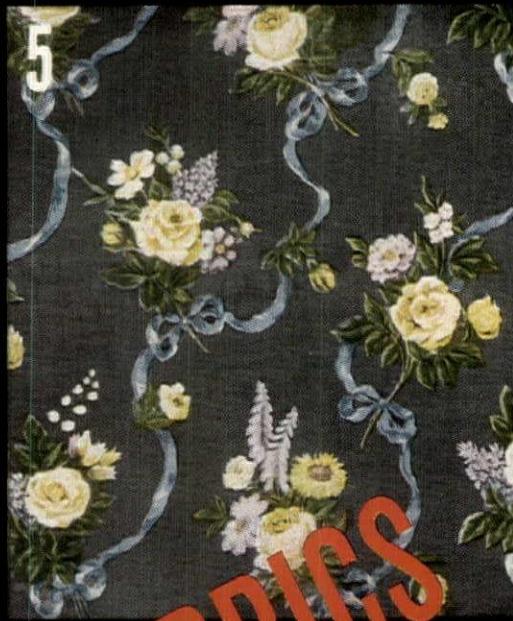
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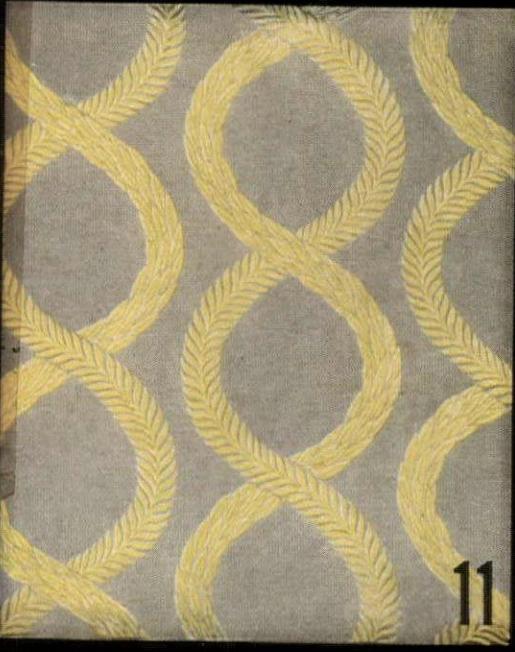
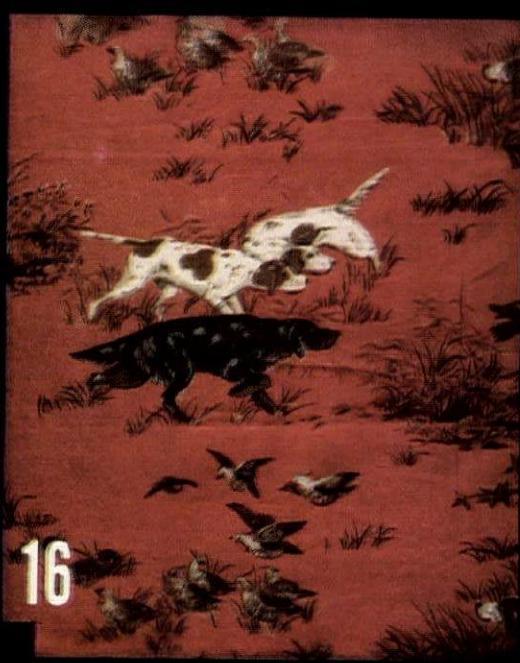
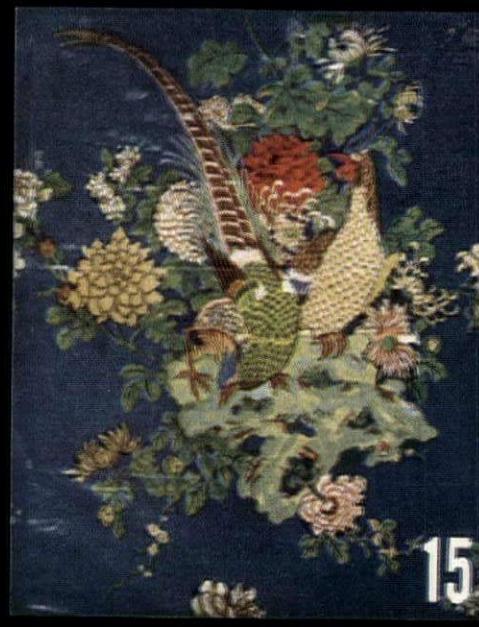
9

BRUEHL-BOURGES PHOTO

STRONG COLOR. Dark grounds persist in spring chintzes, with gray the real news. You'll see much brown, plum and strong blue. Also many monotone effects. 1. Decorative hunt chintz by Kent Bragalone: Cox & Ross. 2. "Crown Derby", Fieldcrest print inspired by porcelain design: Macy's. 3. Brilliant Lehman-Connor canvas for outdoor furniture—use it horizontally or vertically: Sloane. 4. Schumacher's printed sateen in two-tone effect: Mrs. Tysen. 5. Delicately designed chintz in the new slate gray—a Lehman-Connor pattern from Ruby Ross Wood

NEW FABRICS

PASTELS. Newest in pastel shades are the lavenders and mauves. Pink and lemon yellow are also prominent. In blues, turquoise leads. 6. Smart color combination in a new Carrillo glazed chintz from Lord & Taylor. 7. Here's the dusty pink you've been hearing about in a charming old-fashioned rose design. Fieldcrest glazed chintz: Altman's. 8. "Lowestoft", another Fieldcrest porcelain pattern in the new mauves: Macy's. 9. "Snowray", Orinoka's effective satin damask with raised stripes. It also comes in dusty pink and white: Margery Sill Wickware



BIG DESIGNS. Enormous patterns lead the fabric parade. Flowers, leaves, scrolls, wreaths and birds are big, bold and highly decorative. 10. This handsome Witcombe McGeachin design of elephant leaves is Sanforized linen: Sloane. 11. "Olympic", Classic pattern on mohair. 12. "Surrey", another mohair beautifully colored. The last two are Goodall fabrics washable and sunfast: Altman's. 13. Stunning Fieldcrest chintz showing new mauve-pink and plum tones: Altman's. 14. Kent-Bragaline's exquisite gardenia lei chintz from Nancy McClelland

BIRDS. Birds have returned to chintzes, as you'll see by these gay new designs. 15. Schumacher's brilliant pheasant pattern on linen from Mrs. Tysen. 16. Quail successfully elude these handsome dogs on sturdy Carrillo linen which comes also with a gray or bottle green ground: Lord & Taylor. 17. Note the effective combination of this engaging cockatoo design—white against cocoa brown—a Fieldcrest chintz from Lord & Taylor. 18. This decorative Johnson & Faulkner bird design comes also on a brilliant lacquer red ground. Glazed chintz from Thedlow



Against black walls

Modern Arrangement

by Rowena Leach + Margaretta Stevenson



AGNES REPPLIER in her bright essay on *Money* comments, "When Aristotle said that money was barren, he did not mean that it was barren of delights." And it is with some such faintly metallic nostalgia that we view the exciting new developments in building materials. One pictures oneself sweeping into a spacious, glass-brick-walled living room, glorifying the leisure of that Utopian four-day week amid gypsum architraves, and in general beginning life at forty under lights kindly concealed with architectural artistry behind glass cornices. But all this costs money. And we await the setting in of that era of abundance which the new economists say is at hand, when money talks the consumer's language, and price lets loose its strangle-hold on the pocket-book. Await this time in a box of a house, perhaps, or a two-by-four apartment, and wonder what to do about it.

Fortunately there is something to be done about making small, architecturally bad rooms look larger, thereby giving a sense of spaciousness in cramped quarters. One way, that of using color structurally to paint out walls and enlarge small areas, was described in last month's *House & Garden*. Now we take the same living room whose walls were discussed then and show further how to correct architectural faults of the room by a satisfying arrangement of the furniture: actually rebuilding the room, making it larger, by rearranging the furniture. And the principles explained here are just as effective used in the placing of your own furniture at home; for the groups are arranged for living, thus helping to create the invisible walls spoken of in the last issue, and giving at once a feeling of space and compactness.

First let us look at the diagram and see what is wrong with the old arrangement of the furniture. Why does it make the room actually smaller architecturally? First, the narrow end of the room is made more narrow by the sofa sprawling half way across it. The French doors opening in crowd this space further. Again, the one long, unbroken wall space that the room possesses is broken up unnecessarily with three small pieces of furniture which clutter the space and lose a chance to get a smooth, flowing, reposeful line there. The main seating space in this arrangement is toward the dining end of the room, which looks smack into the kitchen door, an unsavory architectural feature to say the least. The windows, with their view into the garden, are wasted, and, conversely, the desk is not near enough to the light or a pleasant view. There is no comfortable seating space around the fireplace. There is no unity or symmetry in the room. In the dining alcove, the furniture is so scattered that nearly every piece would have to be moved to get the room ready for a meal, and dining room chairs would have to be collected from hither and yon.

Now styles in the arrangement of furniture change as much as any styles. Gone is the parlor center table of our grandmothers' day with its grouping of chairs around it. Gone the nondescript scattering of furniture in a room of the early 1900's. (Continued on page 81)

THE floor plans above show (top) the old-fashioned kitty-corner disposition of furniture and (below) the modern and more readily functional. The pieces are: 1-2, lamp tables, 3, sofa, 4-5, upholstered chairs, 6, coffee table, 7-8, console tables, 9-10, armchairs, 11, desk, 12, two-tier dumbwaiter, 13, serving chest, 14, dining table, 15, 16, 17, chairs. Circles with crosses indicate lamps



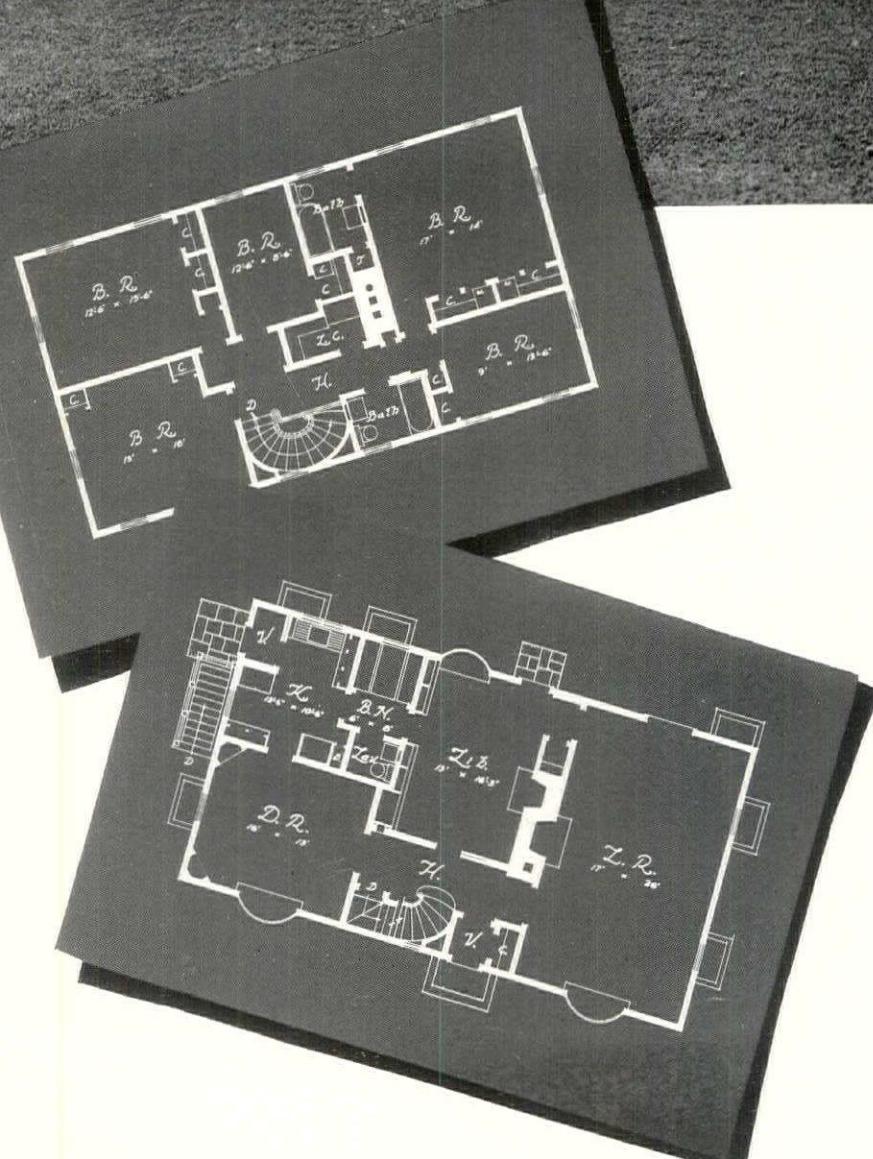
FINE fabrics as well as masterpieces in furniture look their best against dramatic black. Pierre Dutel, the New York decorator, covers the walls of his living room, shown opposite, with black tea-box paper as a flattering setting for his old French furniture and the whites of textiles and rugs. The furniture, made of blond fruitwoods, is covered in white damask. Curtains, also, are of white damask, and are lined with chartreuse satin

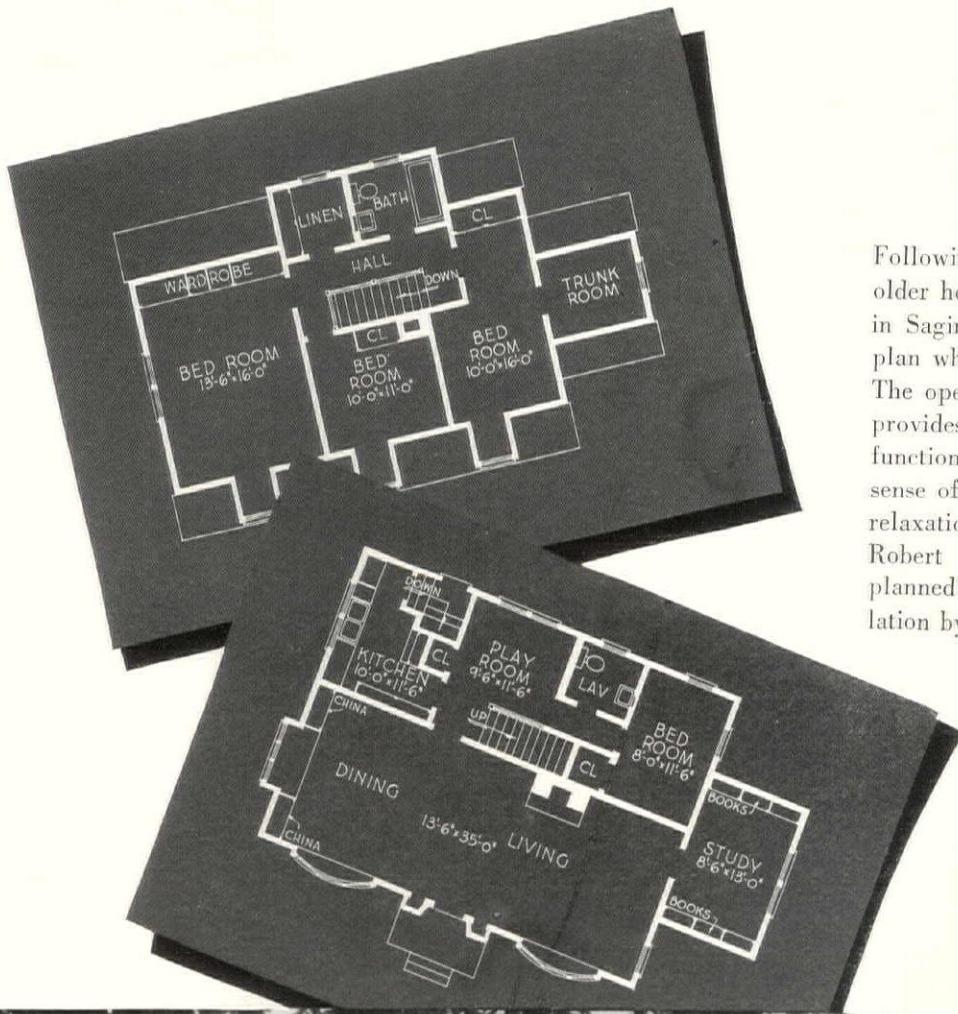


HEDRICH-BLESSING

Planned economy

The home of Dr. P. R. Billingsley, in Sioux Falls, South Dakota, designed by Harold Spitznagel, furnishes a good example of a plan of moderate area which nevertheless might accommodate a sizable family. The second floor is unusual in that it provides five bedrooms, two baths and plenty of closet space. Note that the area assigned to halls and stairways is skilfully held to a reasonable minimum. Complete with insulation and gas-fired heating system, this 42,120 cubic foot house was built for 39.3 cents per cubic foot, or approximately \$16,500





Planned flexibility

Following almost exactly the foundations of an older house, the residence of Dr. O. W. Lohr, in Saginaw, Michigan, is developed around a plan which is essentially flexible in operation. The open plan of the dining and living room provides adequate space for occasional social functions; the study affords an appropriate sense of isolation; the little game room offers relaxation and entertainment. The architects, Robert B. Frantz and James A. Spence, planned for an abundance of light and ventilation by the use of bays each side of the door

TEBBS





WALTER B. WILDER

ZINNIA MINIATURE MISSION

ZINNIAS

by Louise B. Wilder



FREAK TYPE

HAAGEANA

EXQUISITE

LIKE many another highly rewarding preoccupation an interest in Zinnias came upon me rather late in my gardening experience. Of course I had always had a nodding acquaintance with Zinnias. My father grew them—stiff, rather coarse flowers garbed in dingy though tawdry hues that came out of mixed packets of seed, and however amicably they may have lain in the packet together the minute they were put into the ground fearsome hatreds sprang up among them and when they bloomed they fought viciously. A border of Zinnias presented color carnage that was terrible to look upon. And besides, they seemed to me too easy; anyone could grow Zinnias, and were there not hundreds of sniffler alpines and rare perennials awaiting my rash skill?

Then one Spring day there arrived by the post a package containing twelve packets of Zinnias. What should I do with them? I did not in the least want to grow Zinnias. But it was late April and I was in that newly thawed and softened state that comes not only to the earth at that season but also to the human heart. Anything in a seed packet tugs at the heart strings. There were, moreover, two empty coldframes. That was the beginning. My present state of mind toward these flowers might be characterized in the hybrid language affected by *Time* as Zinnemania, and a bad case at that. I have known in my subsequent pursuit of Zinnias revelation, amazement, delight. The shoddy brawlers of my father's garden have vanished; in their place—well, it is an exciting story.

The Zinnia began life as an humble Mexican weed (some species range as far north as Colorado and I believe there is one in Chile). Now there is a National Zinnia Society! The lowly weed was named for Professor Johann Gottfried Zinn, of the University of Gottingen. So far as gardens are concerned it is not much more than a centenarian but it has come a long way in a short time. Early pictures in *Curtis' Botanical Magazine* and other publications show a poor colored, unattractive flower, given the name of Youth and Old Age, or Old Maid Flower. And for a time these easily pleased plants found a place in the gardens of our color unconscious

forefathers. And then suddenly the Zinnia family woke up and literally began to go places.

And it is to the green-fingered gentry of America, our own accomplished horticulturalists, that the sensational and swift metamorphosis is to be credited. American made Zinnias are grown the world over. There are none better, and they are infinite in the variety of their forms and hues. Yet while the Zinnia has become indubitably of the *haut monde* it has never lost its friendly character, its amiable disposition toward those who would grow it. It is still an easy plant to grow but the reward of so doing has increased a thousand-fold. The procedure in this matter is simple enough. I like to plant the seed in a coldframe towards the end of April, covering the glass with mats on cold nights. Or they may be sowed directly in the open ground when it has become thoroughly warmed. Plants when ready to be moved from the frames should be stocky and stout and healthily green. Poor-colored, lanky plants seldom grow up to be objects of pride to their owners. The secret of success is free access of sunshine and plenty of air on fine days during the important weeks of their striplinghood.

It has also to be borne in mind that Zinnias are not delicate feeders. They are hearty eaters and the soil into which they are transplanted should be rich and deeply stirred, albeit on the light side. The next thing to remember is that they must suffer no check upon removal. Take them up in little sods if possible and put them in their permanent places immediately and then water them faithfully, when the weather is dry, until they are established. Be especially vigilant when drying winds whip the land and shade them when the sun is hot. Plant them in full sunshine, for the best results.

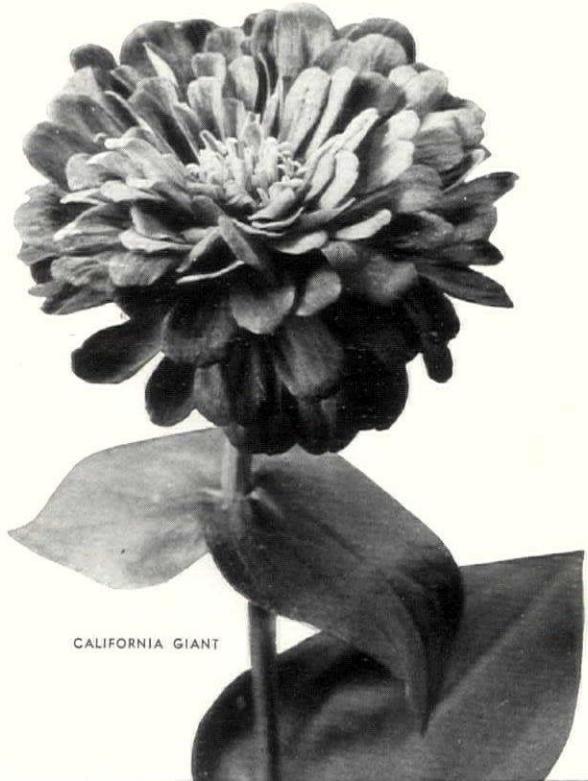
Possibly the Zinnia may still be called by some a coarse flower. It is no matter. There is none to take its place as a color maker in the garden, none so fine for cutting, whether one wants a posy or a huge mass, none that flowers so profusely or so long—from July until cut down by hard frosts. The more you take the more you receive from these generous plants. And it has another good point. The stems of plants

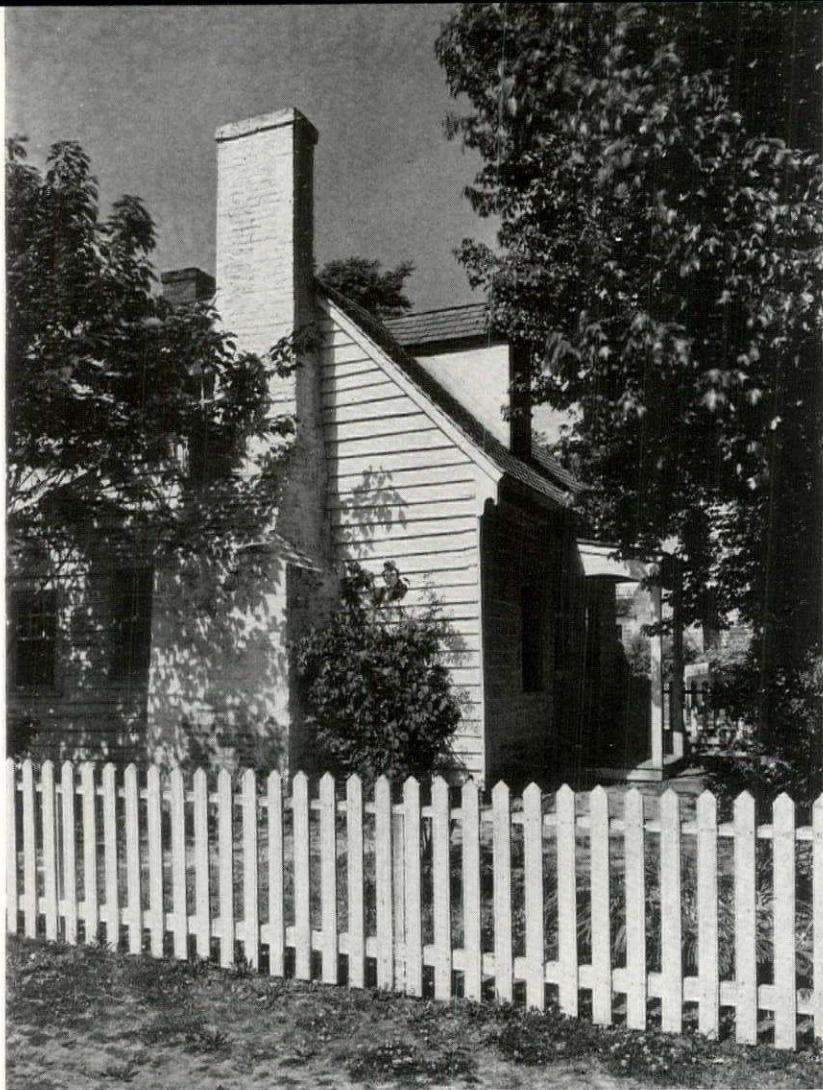
grown in full sunshine require no staking, no matter how tall they are. From the dingy colors it once wore the Zinnia now boasts almost every hue save blue.

The present bewildering selection of Zinnias—Zinnias from six inches high (round and ingratiating as kittens) all the way to giant plants of four feet or so, covered with flowers as large as saucers—is first of all the result of vision (someone had to see the possibilities of the Mexican weed), then of a patient stalking of that vision, the sowing of seeds year after year, the rigid and painstaking selection out of every batch of seedlings of the few that showed some hopeful slant towards a purer hue, a new shade, a different form; the isolation and resowing of these selected ones, and so on generation after generation until some desirable characteristic of form or color has become fixed and a new variety can be offered to a complaisant world. Thousands of seedlings have been raised that some happy break from the usual might be chosen and set aside for breeding purposes. The patience and ingenuity of these men who work so quietly behind the horticultural scenes can hardly be overestimated, but how great must be their reward when a “Fantasy” appears among the batch of seedlings or when season after season they have watched the little Mexican weed flower increase to the amazing circumference of such as the California Giants.

Once it was possible to buy Zinnias only in mixed packets, but now the hybridizers have been able to fix, or almost fix (they do not guarantee a hundred percent integrity), the colors so that when we order salmon pink that hue is what we get. But in case of occasional throwbacks it is well in planting Zinnias for special color effects to set them fairly close together so that if any should flower out of color they can be pulled out without spoiling the general display.

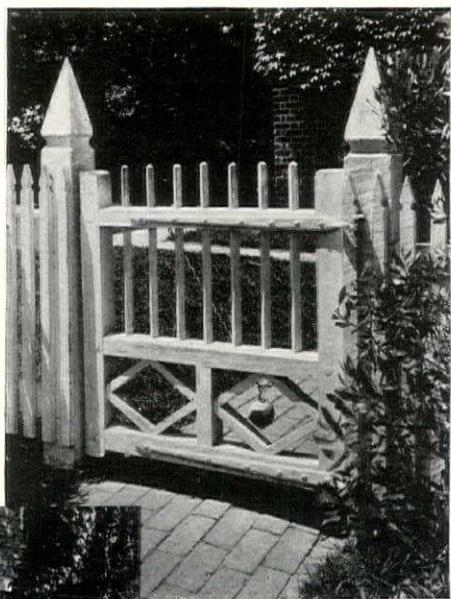
When it comes to a selection among the types, the two largest flowered kinds that I have grown—and these are also the tallest, excellent for use at the back of borders—are the California Giants and the Giant Dahlia-flowered kinds. The flowers of the California Giants are enormous—five inches across, sometimes seven. They are (*Continued on page 92*)





F. S. LINCOLN

THE QUARTER



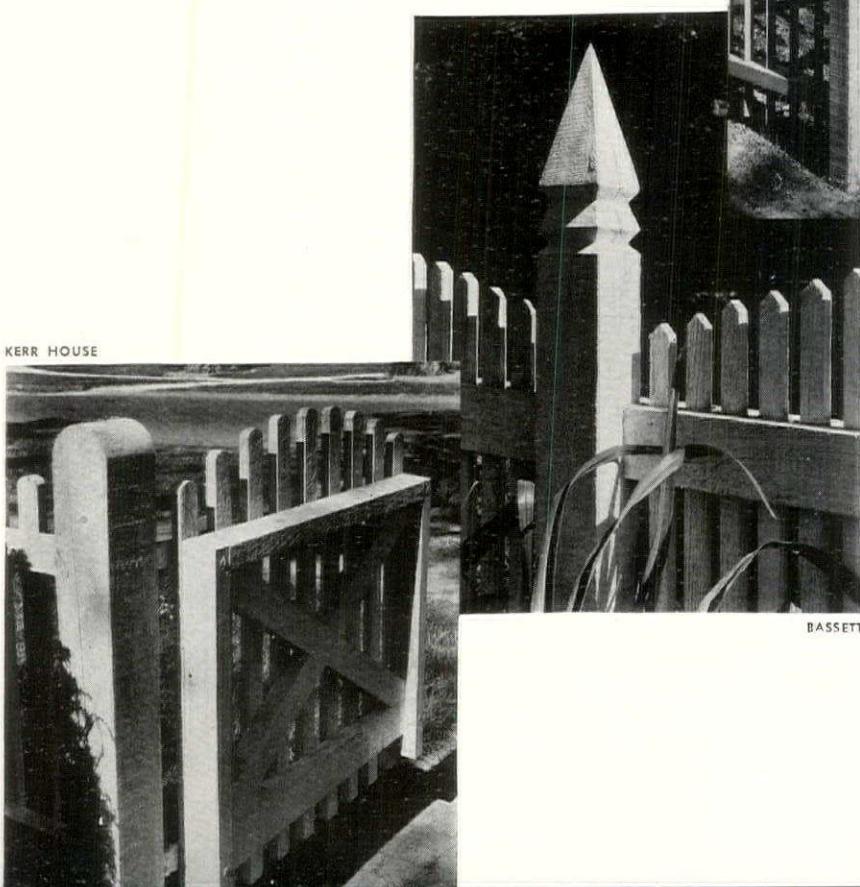
CARTER-SAUNDERS

WILLIAMSBURG PICKETED



PURDIE'S

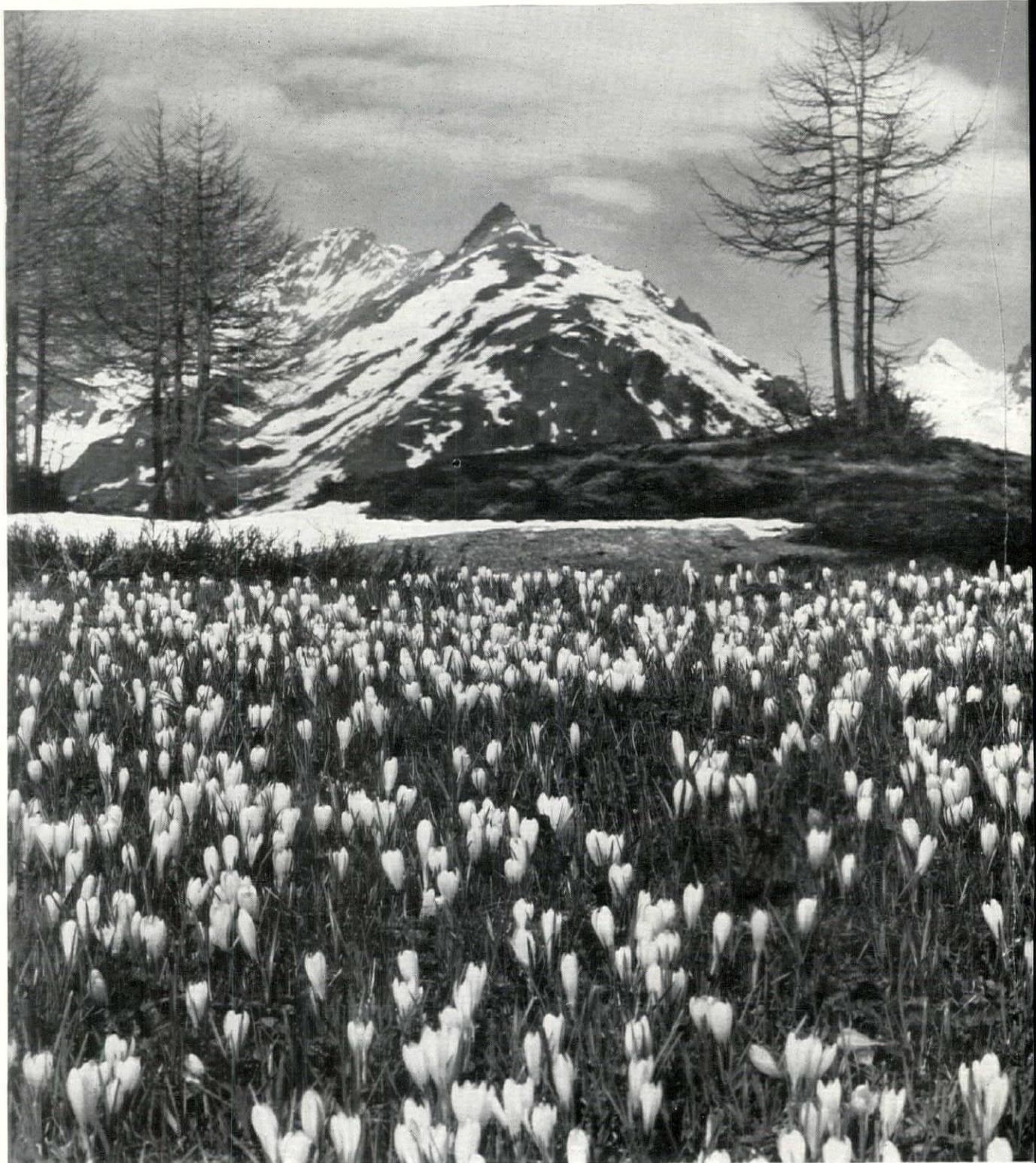
KERR HOUSE



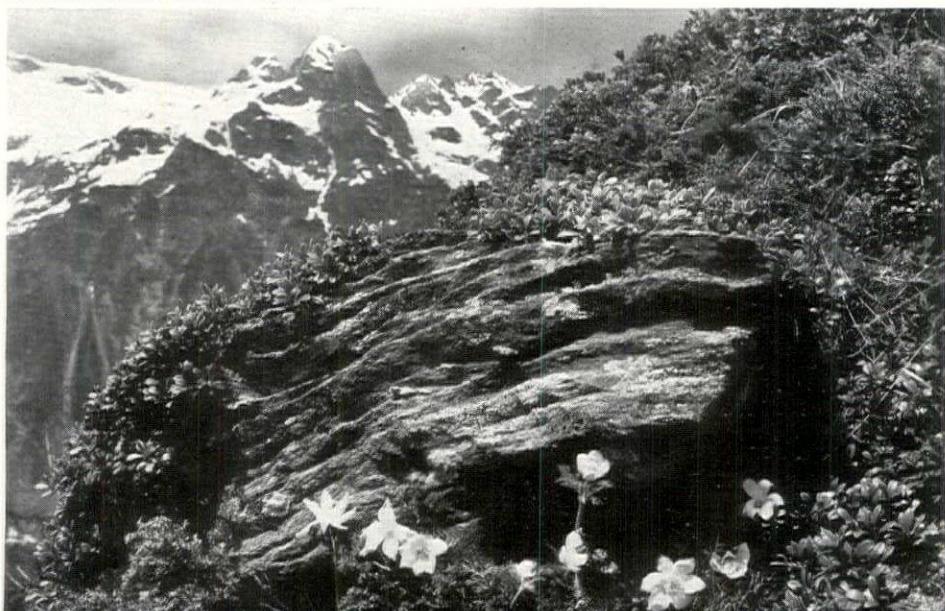
BASSETT

THE restoration of Williamsburg in Virginia marks a definite advancement in the study of American culture. Since most painstaking and scholarly research preceded the work, it sets a standard whereby all manner of domestic arts and crafts of 18th Century America can hereafter be measured. Even such humble affairs as picket fences, gate posts and gates were measured and traced before being restored to their ancient setting. From these designs can be taken patterns for fences to surround Colonial houses built today, with the assurance that they are suitable and authentic. Opposite is shown the out-building of the Kerr house and its Box garden





SULPHUR ANEMONES AGAINST THE ROCK



Flowers of



CROCUSES OF THE HIGH PASTURES



FURRY ANEMONES FOLLOW THE SNOW

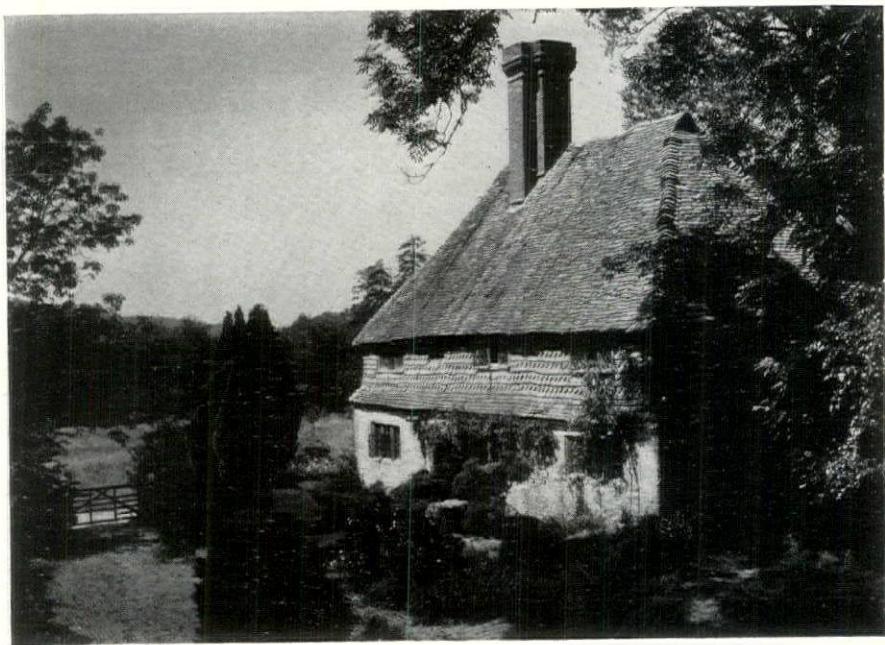
TO HAVE driven through midsummer sunshine from the Italian border beyond Chiavenna across the pass at Maloja (near the head of Lake Sils) and on to St. Moritz—a distance of 50 kilometers, more or less—is worth an entire trip across the Atlantic and back again. One grows breathless within a few miles from exclamation over the peaks, the waterfalls, long fingers of snow adorning the mountainsides, magnificent Fir and Chestnut trees, and grassy mountain meadows, with alpine flowers of many kinds within reach of one's fingers, and even over the charming clean villages which abound in gay gardens and window-boxes.

The road, often following a river, gives one a view of sun-tinted snow on the mountains ahead in the distance. Then darting upward around a sharp curve, it plunges into darkness of a majestic forest; around and up again, suddenly facing a wall of whitish rock; on to a long stretch from where one can see the mountain peaks again; back to the forest, perhaps with an alpine meadow on one hand; around, up unexpected hairpin curves, and on into scenery ever more magnificent.

One of the first sights to arrest our attention as we approached a wall of rock was a brilliant mass of a rather purplish pink in an unfamiliar plant. We stopped to examine it, and found each individual flower so closely resembling our Fireweed that we knew it must be some species of *Epilobium*. But such a superior Fireweed and such a gem for a rock garden! Each plant grew about six inches high, and was completely covered by its rounded cluster of rather large flowers. The Fireweed of our burned forest areas is often of an annoying magenta hue, but this plant, *Epilobium Fleischeri*, was of a richer yet softer tone, a lovely color against the light wall of rock.

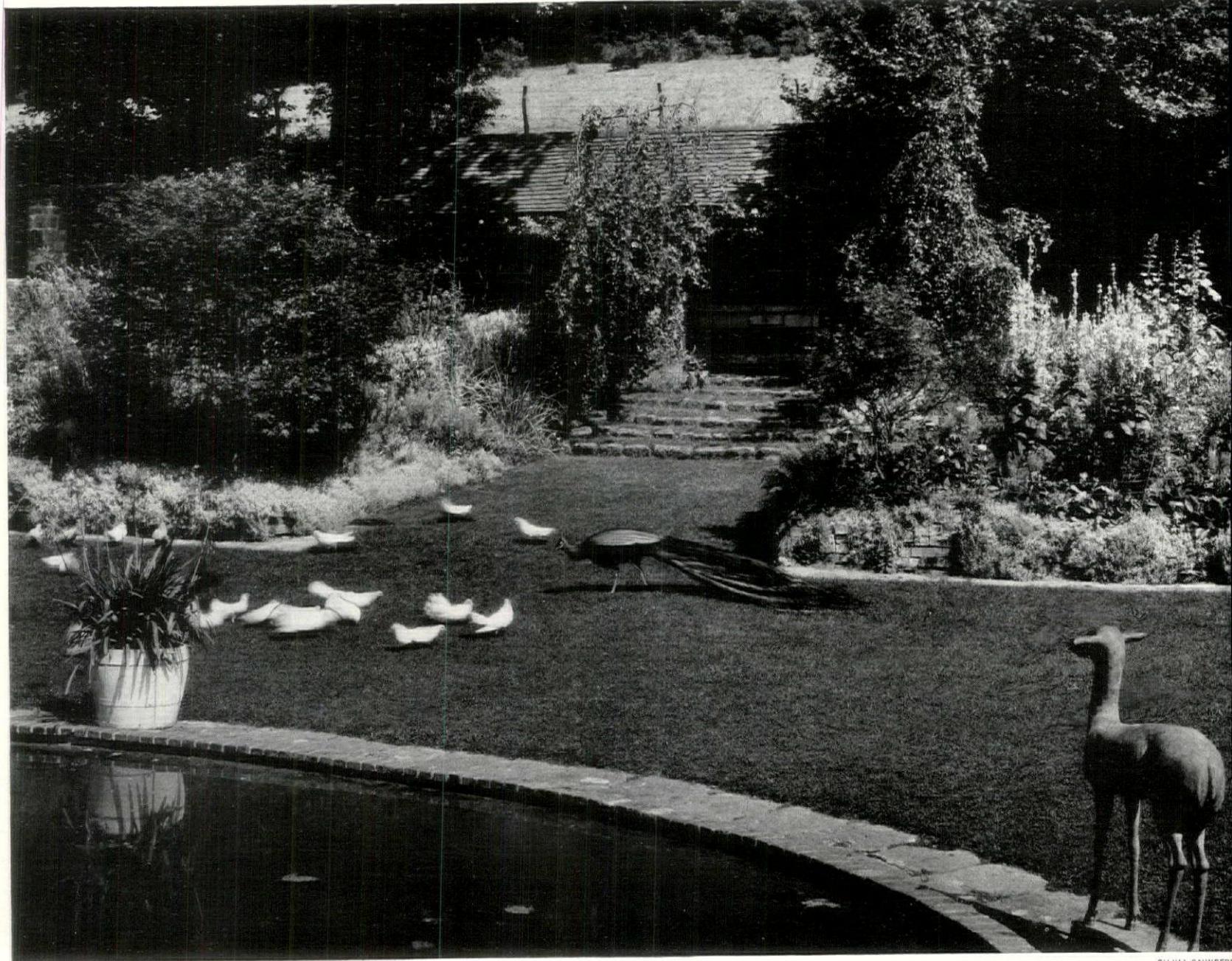
The whole trip to St. Moritz was a succession of natural gardens. In the rock cliffs bordering the road, for instance, were true miniature wild Pansies, *Viola tricolor*, in varying combinations of purple, yellow, blue and white. A dwarf Bedstraw (*Galium asperum*), four inches tall and covered with fine white flowers, spread a delicate film over portions of the rocks. Farther on, a showery spray of a Cerastium extended from the top of another flowery cliff. The indispensable *Campanula pusilla* (or *C. cochlearifolia*), with its series (Continued on page 83)

St. Moritz
by Carol H. Woodward



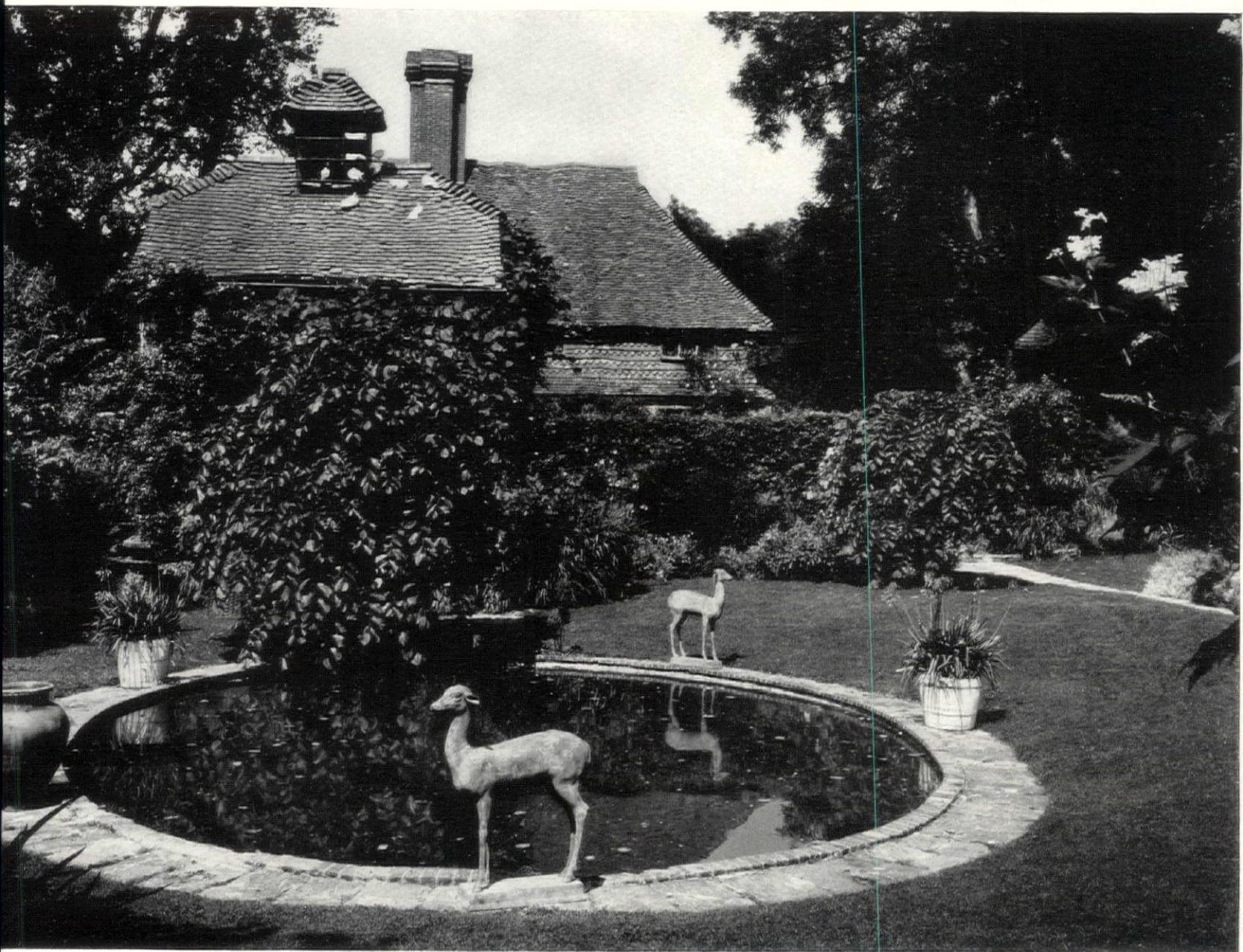
THE ENTRANCE SIDE

GARDEN IN SURREY



ONE SIDE OF THE LAWN

SILVIA SAUNDERS



THE POOL AND COTTAGE

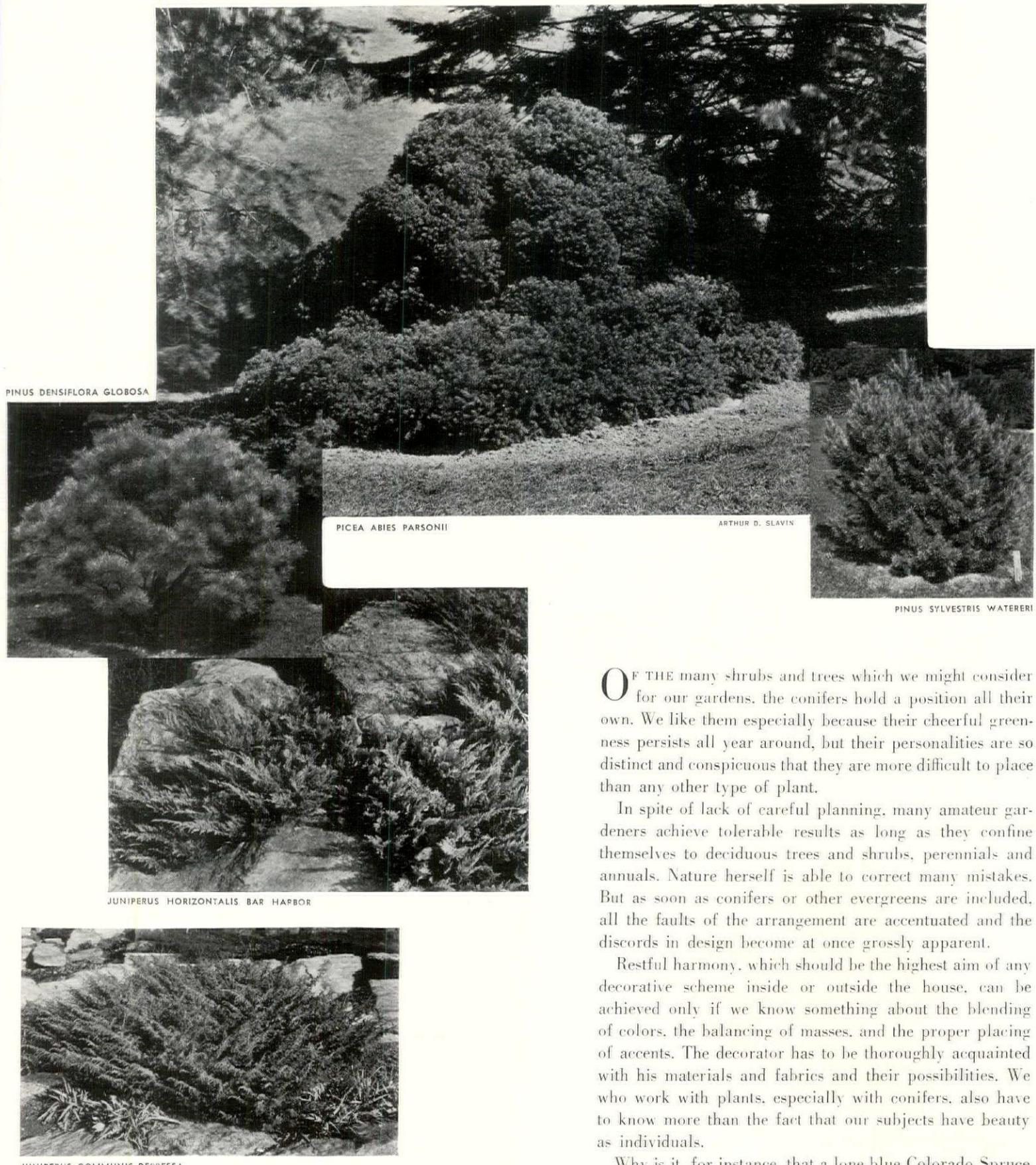
MR. OLIVER HILL, one of the most brilliant of England's contemporary architects, stepped aside from his usual bold modernism when he took for himself this enviable weekend retreat near Haslemere in Surrey. Just a few old crumbling farm buildings surrounded by wasteland form the basis for this remarkable conception of a cottage garden in the thoroughly English manner.

The mellow old cottage, with its pink tile roof, rippling with age, stands as an excellent example of intelligent reconstruction and preservation of one of the most charming types of English cottages. A brick court, extending well out in front, and fairly bursting with flowering shrubs and plants, serves to recreate an atmosphere of mellowing and age. A narrow little paved walk leads to the garden proper, utterly disarming and delightful in its subtle combination of natural wildness of growth with a certain frank formality. Rarely is one privileged to see so perfect an example of freedom con-

trolled but not cramped by man's conscious efforts.

A fair-sized circular pool lying in the center of the spacious lawn reflects the handsome potted plants and lead figures of deer placed along its paved border, perfect balance being achieved through the happy placement of two graceful Weeping Beeches. The surrounding derelict old barns are almost completely covered with great careless masses of climbing Ivy and Crimson Ramblers, giving at once the effect of brilliance and a pleasant sense of intimacy and seclusion. Were another touch of friendliness needed, the snowy fantail pigeons parading on the turf provide it.

All told, Valewood Farm admirably encourages that relaxation of mind and body which is the true aim of such weekend homes. They do these things well in England, perhaps because they are so experienced in them. Doubtless, too, the English trait of sensing where true values lie has much to do with their success in such matters.



EVERGREENS

BY HENRY TEUSCHER

OF THE many shrubs and trees which we might consider for our gardens, the conifers hold a position all their own. We like them especially because their cheerful greenness persists all year around, but their personalities are so distinct and conspicuous that they are more difficult to place than any other type of plant.

In spite of lack of careful planning, many amateur gardeners achieve tolerable results as long as they confine themselves to deciduous trees and shrubs, perennials and annuals. Nature herself is able to correct many mistakes. But as soon as conifers or other evergreens are included, all the faults of the arrangement are accentuated and the discords in design become at once grossly apparent.

Restful harmony, which should be the highest aim of any decorative scheme inside or outside the house, can be achieved only if we know something about the blending of colors, the balancing of masses, and the proper placing of accents. The decorator has to be thoroughly acquainted with his materials and fabrics and their possibilities. We who work with plants, especially with conifers, also have to know more than the fact that our subjects have beauty as individuals.

Why is it, for instance, that a lone blue Colorado Spruce placed in the center of the front yard grates so much on our esthetic feelings? It may be in itself a beautiful specimen—alas, only too frequently it is not even that; yet it looks forlorn and strangely out of place. The main reason is lack of relationship to the surroundings. Tree-like conifers, such as spruces, firs and pines, are essentially creatures of the forest and always grow in company. To motivate their presence in our garden, single conifer specimens must be presented as outposts by backing them up with groups or larger drifts of conifers. Their most effective use is as a background or frame, and for these purposes they are indeed unexcelled.

(Continued on page 90)

CONTINUING our Planning series, we now offer some suggestions about the living room and library. When these two rooms open into each other, as is often the case, they comprise, in effect, a unit which may be planned in an infinite variety of ways. We have selected for our illustrations a number of typical layouts showing variations in the position, plan and relative size of the rooms. If individual requirements do not call for a library, the living rooms shown here may be considered by themselves, or the library may, in some cases, be visualized as a dining room or other useful space. While it has seemed desirable to show parts of actual house plans, with doors, windows and other details specifically indicated, the major consideration is the basic scheme.

HERE is a living room from a typical small home. It provides light and air on three sides, making it the cheerful, livable place which this much-used room should be. One might argue, with reason, that the French windows flanking the fireplace would create a decorating problem, but this could be changed if it seemed desirable. The bay window is a feature which adds to the apparent size of the room.

THIS plan shows a library attached to a living room similar to the one just discussed. Without undue loss of light or ventilation, the architect has provided an intimate little book room with shelves lining the walls. It is important that these two rooms be harmonious yet in pleasant contrast to each other. Such variety is essential in good planning.

IN SMALL or moderate size houses, a guest room which is useless when unoccupied may be considered a rather wasteful luxury. Many new homes supplement their sleeping accommodations and provide space for an occasional guest by incorporating a bathroom and closet with the library. Such a scheme is shown in the plan at right. The corner fireplace makes an unbroken wall space available for books.

AN ATTRACTIVE large living room is joined by a small library which in turn leads into the dining room. The contrast in the size and shape of the two rooms is a feature, the smaller room providing intimacy while still partaking of the feeling of spaciousness offered by its larger neighbor. In the living room, note the closet designed for storage of card tables.

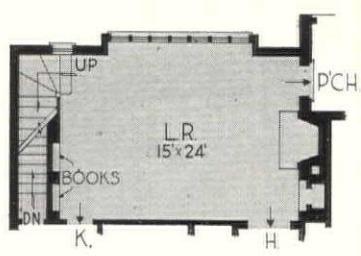
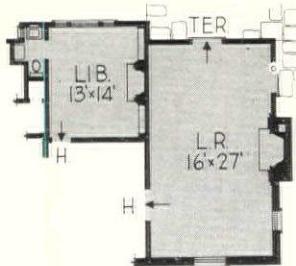
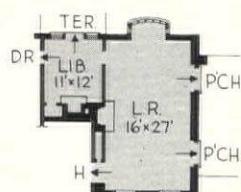
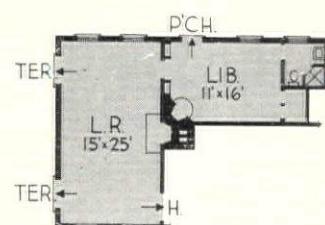
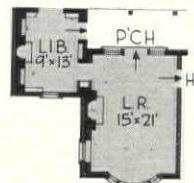
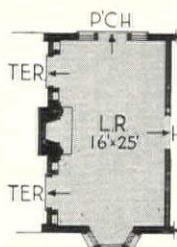
EVEN though the library immediately adjoins the living room, it may sometimes be preferable to plan it as an independent unit. This scheme is particularly convenient when the diverse activities of members of the family cannot well be carried on in one space. In such a case, the quiet seclusion of the library should be protected as a useful retreat from the more active pursuits of the living room. An adequate little powder room conveniently adjoins the library.

THE much discussed "open plan" of modern architecture is no news where the small cottage is concerned. Here, for example, is a living room which incorporates the functions of dining room, library and even the stair-hall. Under certain circumstances such a compact plan may be entirely adequate, and the house is, of course, correspondingly easier to operate. In a very small home it is usually better to have a large room of this sort than to divide the space into insignificant units.

PLANNING

LIVING ROOM & LIBRARY

NO. 2 OF A SERIES



THE GARDENER'S TIME-TABLE

ACTIVITIES FOR THE MONTH OF MARCH

FLOWERS

ONCE planted, it is important that seed flats be watered as little as possible prior to germination. Prevention of excessive evaporation therefore becomes imperative, one good method being to cover each flat with a sheet of paper.

WHEN removing the Winter mulch and generally poking around in the perennial garden be careful not to break the tender young growth which has already appeared above ground or is just under the surface. You may be surprised to find most of the plants in this condition by the latter part of the month.

COLDFRAMES that have been used for wintering-over plants should be watched to prevent high temperatures and too premature forcing at this early time of the season.

HARDY Chrysanthemums can be divided and moved as soon as the frost is fully out of the ground. Plant new ones at this time, also.

TREES

RADICAL pruning of trees should be avoided now, if possible, as the sap is probably coming up. But should you discover any broken or diseased branches, cut them off cleanly and paint the stubs thoroughly with one of the standard tree paints. Burn all removed wood.

ALL dormant spraying should be completed this month, *A* before new growth starts and becomes liable to injury by the chemicals used for scale and other pest control.

TREE planting should be done as early in the month as the ground is in good digging condition. This means that all frost must be out and the soil dry enough not to cake or clod.

TREE feeding may be done toward the end of the month. The accepted method is to punch or drill holes in the ground a couple of feet apart over the root area in which the tree food is inserted. The holes are then filled in with soil and tamped.

"**W**AL, IT'S kinder good to git back ag'in to the same old page where I talked 'bout this an' that for so many years—yep, mighty good an' comf'table-like, same as comin' in from the woodlot on a bitter cold January evenin', an' settlin' down in the kitchen chair with your stockin' feet in the oven to dry 'em out. Seems like I'm back home where I b'long, snug as a cat under a stove.

"Come to think of it, there ain't nothin' which likes a kitchen quite so much as a cat in the winter-time. Some-

SHRUBS

WHEN pruning of the specimen flowering shrubs becomes necessary it is generally advisable to remove the branches at their bases rather than to "head back" by trimming their tips. The latter procedure spoils the free, graceful shape desired in most species.

TOP-DRESSING of all kinds of shrubs is now advisable. Whatever standard kind of fertilizer is used, rake it lightly into the upper inch or two of soil.

RHODODENDRONS, Azaleas and acid-soil shrubs generally are benefited by an early top-dressing of special fertilizer. An excellent mixture to use is 10 lbs. cottonseed meal, 4 lbs. superphosphate, 2 lbs. sulphate of potash. Do not apply this or anything else after late April.

MARCH and the early part of April are excellent times to set out new shrubs of practically all kinds. Get only first-class stock from a reliable source.

GENERAL

IT is always a temptation to interpret the first few days of warmish weather as a sign that real Spring has come. Remember, though, that April sometimes brings snow or a sharp freeze-up which would injure plants too far advanced. It is generally better to hold back outdoor plants during March than to push them ahead by the removal of mulches, Winter coverings and so forth before the end of March, at the earliest, in the latitude of New York. Normal development is always the thing to aim at.

ASHES from brush-pile and clean-up fires in general are first-class fertilizing material for the lawn, so collect them as soon as cool and scatter thinly.

REALLY fine vegetables can be grown only in the best of soils, a fact which few gardeners seem to realize. Actually the soil of a vegetable garden ought to receive as much enrichment and care as you would give to Peonies or any other flowers.

how, he knows how to git real enjoyment out o' the things there—the smell o' food cookin', the leetle bugs crawlin' 'round the bottom o' the woodbox, the steamy warmth from the stove. A good cat nachurly takes to them things.

"Yep, settin' here today, I feel mighty like my old pussy Sue, snoozin' an' purrin' in tune with the kettle on the back o' the stove. Reckon I'll stay here right along, but I'll try not to go plumb asleep an' git my fur singed."

OLD DOC LEMMON

Luxury IN SOUP



PERHAPS no soup challenges the *savoir faire* of the chef more than cream of mushroom. It must be "born with a silver spoon", so to speak—equal to its high social calling—faultlessly made—truly a soup *élite*.

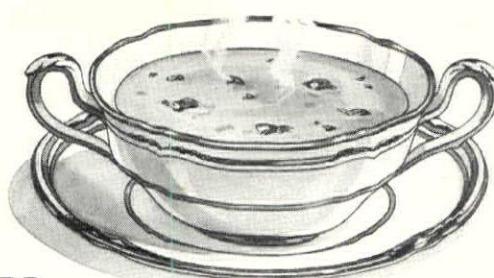
So Campbell's chefs, not content with their former triumph, have achieved a new Cream of Mushroom which is surpassingly rich and luxurious. In it are fairly lavished the choice, cultivated mushrooms—both in the delectable purée and in the garnish of succulent mushroom slices. Much, much richer, too, in its golden, double-thick cream—cream so thick it will hardly pour.

If you have a taste for the best things in soup, prepare to indulge it now. Hostess or planner of the family meals—write Campbell's Cream of Mushroom high on your list—and often!



Campbell's
New
CREAM of MUSHROOM

MORE MUSHROOMS.... CREAMIER.... BETTER THAN EVER





IRELAND

(CONTINUED FROM PAGE 41)

This is the shade

WITH THE GORGEOUS COLORS

THAT MELLOWS THE LIGHT

AND BRIGHTENS THE ROOM

THAT KEEPS ITS CRISPNESS

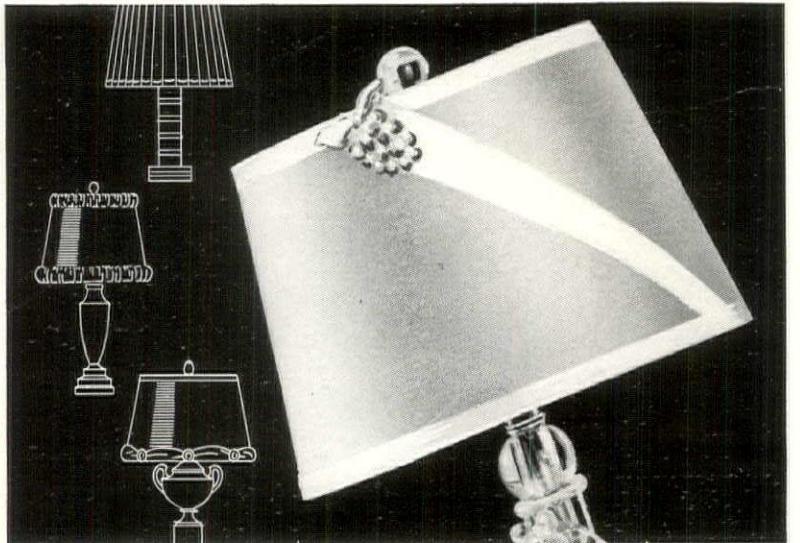
AND DISPLAYS THIS TAG

They're sweeping the country!

Lampshades of **LUMARITH**

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Lumarith shades are available wherever lamps are sold. They're reasonably priced, and they last forever (practically speaking). If dust or film should dull their colors—a damp cloth makes them new again! Celluloid Corporation. Showrooms, 10 E. 40th St., New York City.



the well-known Café Rotonde in Paris.

Now I did not go to Blarney, because I went there many, many years ago, and I only drove through Glendalough on my way south, and I passed, and I am sorry to say it, equally quickly through Cork. But perhaps I had better tell you what I did do and see—such a small, little part of the lovely whole. One of the most beautiful and dramatic things to do is to sail up the Irish Channel to Glasgow, nearing the coast of Scotland at the end and passing the sea side of the Holy Isle—than which there is nothing much greater to see on this globe—then the Canadian Pacific boats turn about and go back to Belfast and one lands.

IN THE SOUTH

I went on a lovely sunny day to Clandeboye and Mount Stewart in County Down, where the Dufferins and the Londonderrys have lived so long. You will be told that only Southern Ireland is semi-tropical; but go and look at Lady Dufferin's great rock garden at Clandeboye, and the grounds of Mount Stewart that are all garden. Incidentally, some day I am going over well supplied with lists and letters just to study 18th Century and particularly Palladian architecture in Ireland. For in the 18th Century the Irish built magnificently and damned the expense.

But apart from gardens and architecture there is something fair eerie in the land of Ireland. One feels it standing in the forecourt of Mount Stewart, where there's no view but flower beds and statuary; and one feels it just as much at Clandeboye where, as in most Irish houses, one gazes from a terrace across a great sweep of field and wood. There is a sensation that something is unfinished—waiting—perhaps always will be waiting.

The country round Belfast reminds one of the loveliest part of England, and after a few days of it I took that excellent train, the Irish Mail, to Dublin.

Now Dublin is beautiful and very 18th Century, at which time it was rebuilt by the Anglo-Irish and became one of the great cities of Europe. There are monuments of its splendor everywhere and now the city is, they tell me, losing the squalor that Dean Swift resented and berated so fiercely. Could anything be more grandly Georgian than the old Houses of Parliament, now the Bank of Ireland? Go and look at Trinity College and tear yourself away from that fine sculptor, Mr. Foley, and his statues of Burke and Grattan and Goldsmith; and go inside and see one of the most lovable libraries in the world. Go to the Green of St. Stephen's, modelled on St. James' Park, and visualize the time when it was surrounded by magnificent Palladian and Georgian façades. Several of these, now used as clubs, still remain. The Duke of Leinster's house, built in 1711, is finer than anything remaining in London.

Go to the old part of town—Harcourt Street and Merrion Square; before Sir Laurence Parsons became the Earl of Rosse he built himself a house that is now the Stephen's Green Club.

If you can find anywhere more noble rooms, a finer staircase or a more beautiful use of stucco, I do not know where it can be. In fact, magnificent stucco decoration characterizes all the fine Irish houses; it still exists in Dublin in many places, notably the present Hotel Russell, built in 1730. Don't forget, if you are interested in these things, to look at the lovely carvings in the Great Hall of the Royal Hospital designed by Wren. In Mountjoy Square the houses, many of them, are like none I have seen elsewhere. Some of the rooms are thirty, even forty, feet long and the proportions are superb.

In Henrietta Street there are the remains of the houses of five peers, again with lovely stucco work. The Four Courts and Custom House were blown up in what the Irish euphemistically call "the Crossness", but retained their plan and the fabric of their walls and outline, and have now been restored to Gandon's original plan. I find them unsurpassed in their form of European architecture. Walk down each side of Dame Street to the River Liffey and note the doorways and façades of the little houses; each one would be a historic monument in a simpler place. Go to Phoenix Park and see the Vice-royal Lodge, built by Clements in Grattan's time by a long ago ancestor of the Leinsters. See the Chief Secretary's Lodge, now the residence of the United States Minister.

From all these you will realize that even without the outlying country houses, Dublin alone gives many models of perfect Georgian style. Go on the quays and see more architecture, and remember, never forget, that the 18th Century is modernism to Dublin: Dublin dates from the Danes, who came in the Eighth Century. And then there were the Normans and the Spaniards, and they all left their marks. Some day I would like to go back and see it very carefully, coming home to dine each night at Jammet's restaurant—a fine mixture of the artistic and the material.

THE GREAT IRISH SPORT

One lovely morning we came out of the Shelbourne Hotel into the last of the Horse Show crowds. There were little groups of nice-looking men whom, if one was within earshot—and that must be close, for they have soft, low voices—one could hear saying: "Now you don't want the chestnut. Sure he's a racer and a thoroughbred, but come out tomorrow and I'll show you a good hunter who can leap." Or: "I'd leave the grey alone. He's high priced and a trained hunter. What you want is a useful good-going hack." Or: "My dear fellow, you'll never win a race with that filly. Stick to the dun; you made a good choice, there's no better." Other conversation there was none, nor did one wish it.

We knew the Irish hotels were nothing to boast of, but we were both suffering a little, this nephew of mine and I, too, from claustrophobia, and longed for the open. So we turned the nose of our little hired Ford—quickly named the "Kangaroo", for obvious reasons—south; and made for the Scalp of Enniskerry and the Dargle Valley.

(Continued on page 72)



ANTON BRUEHL

The child is father to the man, and soon acquires a man's traits and habits. The books he reads, the friends he makes, the music he learns to know and love . . . these quietly fashion the contour of his adult years. . . . The thoughtful parent, aware of what early training means to later life, insists upon a thorough, intelligent approach to the child's musical education. The teacher must be skilled . . . understanding . . . abreast of modern teaching methods. The child must learn with enjoyment and pleasure, and not (for this is a relic of a former day) look upon study as a chore. The piano, finally, must be wisely, carefully chosen—for a perfect instrument is the only instrument with which to begin instruction. Then, and only then, music will be the rich delight it ought to be . . . throughout life, the glamourous source of things that are deep and lasting.

T RADIATES THE ROMANCE OF A LONG, DISTINGUISHED HISTORY



ENNENY LIND was still a student in Stockholm when Henry Engelhard Steinway . . . a hundred years ago . . . completed the beautiful piano which was the first Steinway.

Since that day, the Steinway has been the one, chosen instrument of virtually every great musician. Liszt spoke of his Steinway as a "glorious masterpiece in power, singing quality, and harmony." Wagner called it a "piano of wondrous beauty, a noble work of art." Berlioz, Caruso, Cortot, Damrosch, Gershwin, Gounod, Heifetz, Myra Hess, Hofmann, Horowitz, Kreisler, McCormack,

Paderewski, Rachmaninoff, Rubinstein, Stokowski, Strauss, Stravinsky . . . the list of Steinway patrons, past and present, is an inspiring tribute to the piano's excellence.

The new Steinway Grand Piano, at the extremely low price of \$885, continues the Steinway tradition. This superb instrument was developed after many years of painstaking experiment, of adventurous research. Its glorious tone is golden, resonant. Its action is the celebrated Steinway Accelerated Action. The beautiful finish harmonizes with any plan of interior decoration.

Very generous terms may be arranged in the purchase of the Steinway. . . . But permit us here to add this: wages, and the cost of production, are rising steadily. This is the opportune, and perhaps the only, time to obtain your Steinway at its low price.

THE NEW STEINWAY \$885 GRAND PIANO FOR ONLY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway Grand Piano with a small deposit—the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 West 57th Street, New York City, just west of Sixth Avenue.

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Harlech

AN UNDERGLAZE DESIGN ON THE NEW COLONIAL SHAPE

THIS new shape in Queensware—Colonial—is worthy of the very best Wedgwood tradition... The beautiful coloring of the Harlech design has a strong appeal to one desiring a colorful table service. Gay, yet with restraint, free in design, the whole effect is held together, mellowed and protected by a crystal clear glaze of Champagne hue.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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Potteries: Etruria, Stoke-on-Trent, England

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Jasper, Basalt,

Queensware, Etc.

WEDGWOOD



OCTAGON HOUSE—WATERFORD

IRELAND

(CONTINUED FROM PAGE 70)

and the Glen of the Downs—so lovely, so wild, so impossibly near to a city. We went to Hunter's Hotel at Newrath Bridge, which has a lovely garden, and there, because I am a gardener, I heard of Mr. Walpole's great achievement in this line. And on we went, and found a paradise, an Eden admirably and beautifully planted, with a small rushing river banked with Arums and Bamboo running through it all.

We went by Arklow Harbor and the "unspeakable Glendalough", and so through the lovely purple twilight to Kilkenny. Well! Whatever else you see in Ireland, go to Kilkenny. It is a little town on the top of a steep hill, full of beauty and memories and ghosts; for in Gaelic times it was the seat of a great monastery founded by St. Canice in King John's reign. William le Marshall built a strong castle here and encouraged the growth of a town. A century later it passed to the Butlers, and from the Fourteenth Century on the castle has been in Butler hands. The Butler Earls of Ormonde were one of the great ruling Irish families, and they made a noble place of Kilkenny—the castle itself a superb monument of the Middle Ages; outside, a mall, and below it the river. For some reason it has kept everywhere its double row of trees—the Normans have left their mark, and it might be a European town. The 18th Century left a fine "gentleman's" city: strong, dignified houses, Palladian and other styles, and above all there is the Cathedral, built no doubt where St. Canice stood, for there is the traditional round tower beside it. The evening before, we had knocked at the door of the empty castle. The Butler family have at last left it, and the Muniment Room, which had letters in the handwriting of every British sovereign from Henry II onward, had only last year been emptied like the rest of the castle and the Ormondes had gone.

We had vainly repeated our knocking the next morning, and now had poured forth adjectives on the Cathedral, blue-black like a raven on the outside and a lovely polished black marble on the inside. Then, as we left

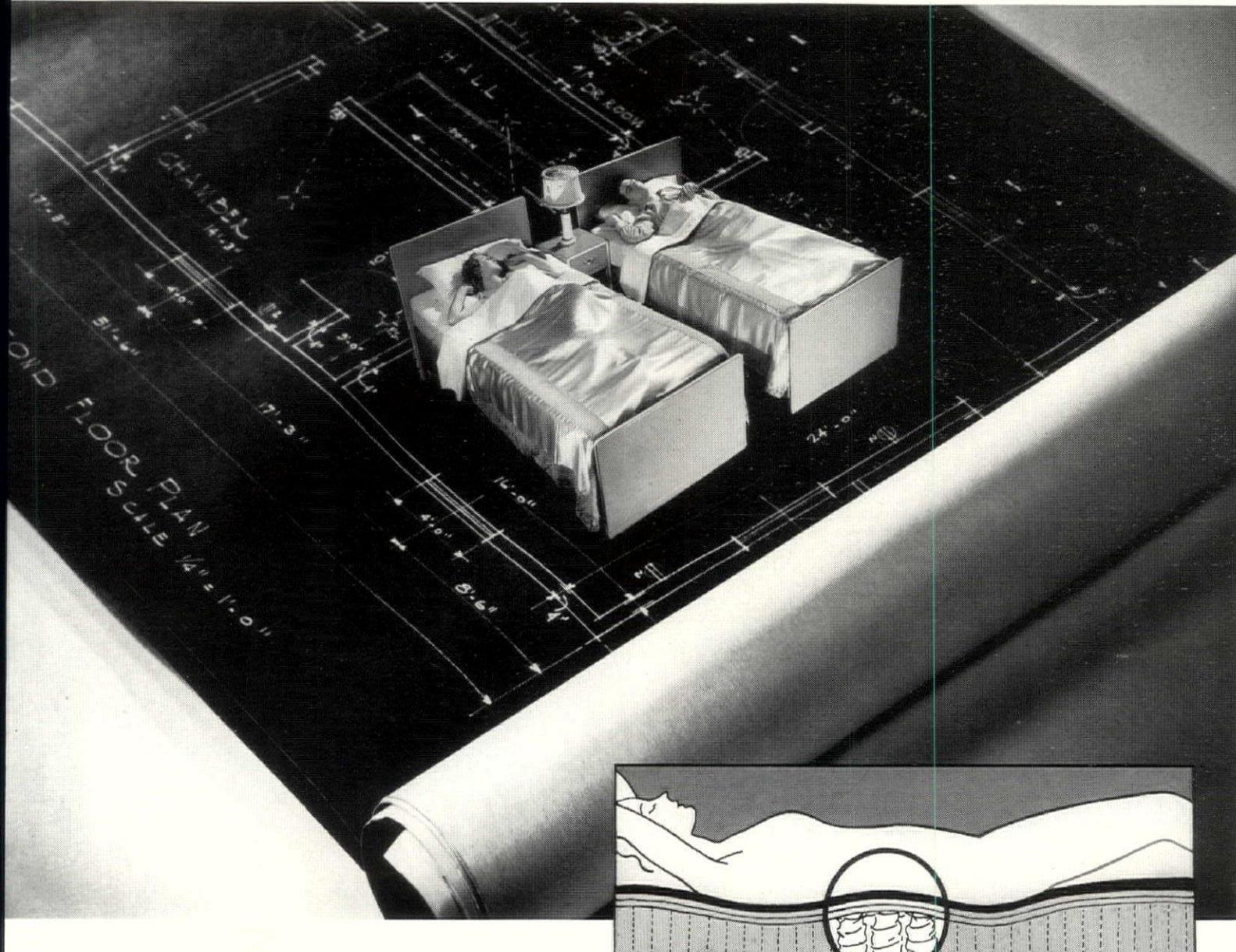
the church, we were approached by a clergyman who said he was the dean. He had heard us, it seemed, and, finding us appreciative, became our friend and guide. He explained that the whole Cathedral was marble, inside and out, the inside, however, was polished. He explained the round tower as being the last refuge in fights (Ireland has always fought), and in the end he took us through his lovely garden and led us on the way to the Ormonde's agent. The latter unlocked the great gate and showed us the Castle. I said to the dean: "It is tragic, deeply tragic, to leave a place like that." And he said: "But, you see, they felt they weren't wanted any more." And the porter at the hotel which used to be the leading club said to me: "It's a bad thing the Lordships had to leave, but glory to God! you should have seen the fine great doings at the auction!"

When we felt we could leave Kilkenny, and it hurts my feelings to think it is best known by the legend of the cats, we started afiel to Cashel of the Kings, or what is left of it. We drove south of the great dome-shaped mountain of Sliemamore through Clonmel, a lovely town, on the Suir; and so reached the great hummock of rock in the middle of a plain called the Golden Vein, where are the rich pastures of South Tipperary and Limerick. It is a natural fortress, and I can't give the detailed story of it here. Every guide book gives it, even the Irish schoolboy knows it. Just in a word, one can say that for six centuries it was owned by the O'Briens, Great Lords of the South Country. Its first histories go back to 450, when St. Patrick came and converted the King. There is a round tower on the rock which may date from 900; and a stone said to have been used as an altar by St. Patrick. The carven cross with the figure of the saint is more than probably Tenth Century—at any rate the stone spoken of above is traditionally the scene of the crowning of all the Kings of Munster.

History, and there is much of it that is heart-stirring, must again be left to the guide books. What one sees is com-

(Continued on page 74)

BUILDING? Remember you Spend 1/3 OF YOUR LIFE IN BED



Your NEW HOME deserves
mattresses scientifically
constructed to let you sleep

NO MATTER how charming and how complete a house you are planning, it can never be a really comfortable home if you put old-fashioned or poorly constructed mattresses on the beds.

If your mattress is too hard and lumpy, or too soft and sagging—you'll lie awake, or wake up tired, even in the most modern air-conditioned bedroom.

What your new home really deserves, of course, is a full quota of the best sleeping equipment on every bed.

But if you can't manage everything new at first, while you're still paying for the roof and the foundations, do see to it that at least the main bedrooms are equipped

THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

Beautyrest's famous "floating action" fits every curve of the body. Rests and supports tired spots. 837 coils of finely tempered steel allow perfect adjustment to any position.

with the famous Beautyrest mattresses.

Once you have had a Beautyrest you will know what perfect relaxation means. Beautyrest's famous "floating action" adjusts itself instantly to the weight of your body at every point of contact. Your spine and muscles don't have to work all night to support you. "Tired spots" are rested.

Made for natural night-long sleep

Its 837 "floating-action" springs—buried in layers of softest cotton—allow you to turn without conscious effort and take the 20-45 different positions every sleeper takes to rest his muscles—with-out once waking. You get up in the morning refreshed, revitalized, ready for the day.

For every homebuilder there is a list of "musts."

Remember that a third of your life in your new home will be spent in bed—and on your "must" list write down, today: "Beautyrests." Insure restful, night-long sleep right from the first night you move in!

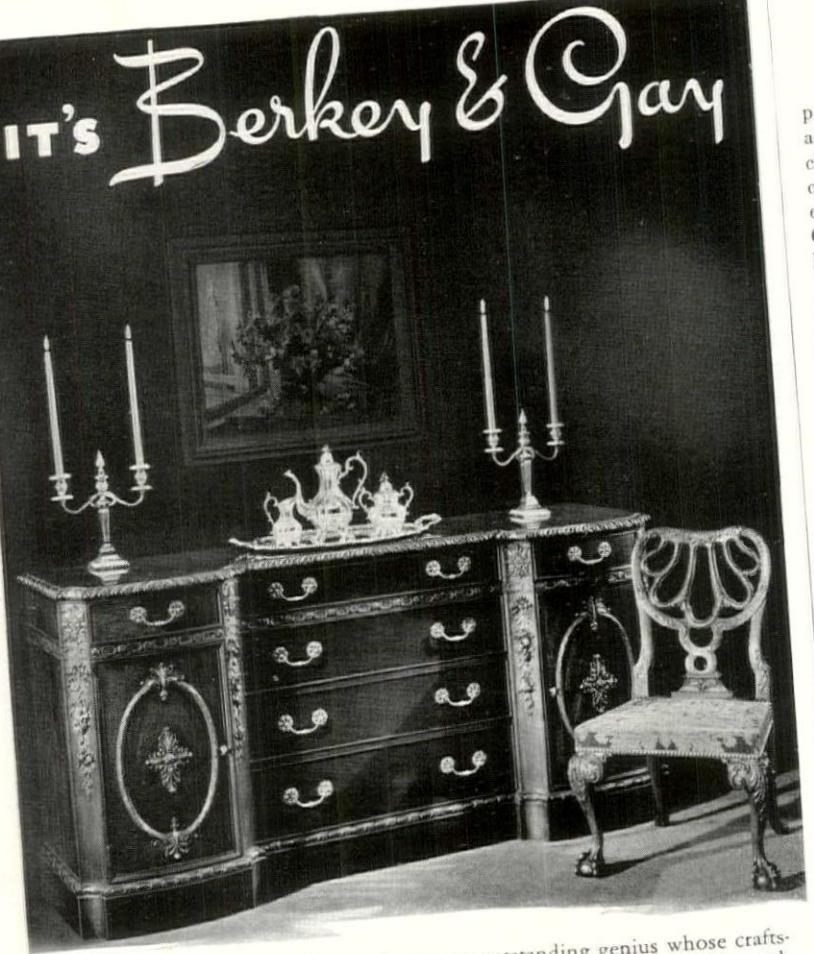
The cost is only 2 1/4¢ a day! Ask about it today at any leading furniture or department store. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City, Boston.

- The Beautyrest costs \$39.50. The same famous construction is obtainable in a hair mattress, \$59.50. Other Simmons products are the Deepsleep and Slumber King mattresses, Box Springs, the Ace and other coil springs.

SIMMONS *Beautyrest*

World's Largest Makers of Beds • Springs • Mattresses • Studio Couches • Metal Furniture

(CONTINUED FROM PAGE 72)



IN EVERY FORM of art there arises some outstanding genius whose craftsmanship wins immortal fame. In furniture such were the great Eighteenth-Century cabinetmakers, Sheraton, Hepplewhite, Chippendale. In the contemporary scene, such is The Chatsworth, an entirely original Berkey & Gay creation, following the traditions of the great Chippendale. The side chair, in fact, was closely adapted from an original made by Chippendale upon commission from Marie Antoinette and delivered to her only a few weeks before she was sentenced to the guillotine.

The Chatsworth is brilliant and convincing evidence of the fact that amidst the tempo of mass production there exists at Berkey & Gay today those very same traditions of excellence and patient craftsmanship, created by skilled handwork of long-experienced artisans, that have distinguished the finest Berkey & Gay products for more than four generations.

The Chatsworth is available for the discriminating who appreciate the choicest and can afford the best. It is furniture of aristocratic beauty destined to become a cherished heirloom of tomorrow. It is furniture that, in any home, before any company, you will be proud to say, "It's Berkey & Gay."

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paratively modern. The loveliest bit of architecture in a modern world is a chapel built and consecrated as recently as 1134. It stands intact, a great example of Irish architecture. Pre-Gothic, built by Cormac McCarthy, Bishop-King of Munster, its two square towers and massive, rich decoration are Romanesque and distinctly pre-Norman. The great roof rests on an inner barrel roof, an apartment, certainly used, situated between the two.

A CATHEDRAL-FORTRESS

Here also are the remains of a cathedral supposedly only 40 years later than Cormac Chapel, part of it obviously a fortress. There are remains of the monasteries of Benedictines, Dominicans and Franciscans and, at a short distance, the lovely Cistercian Hore Abbey of the 13th Century. If you love these things as I do, here you have them all. And then you have the view—a view over a countryside so lovely and so dramatic you wonder very deeply why these things have not been said before.

We stayed a long time at Cashel, sitting with our backs against the grey chapel, listening at times to the verger but mostly dreaming of those old days and of what has gone since them. My father has told me that Brian, as long ago as when he called himself "Emperor of the Scots", still claimed as his proudest title "King of Cashel". Back, back one's mind goes, through generations of Kings of Munster and long McCarthy lines to the remote race who first raised the Cromlech round the chief's burial place. We heard the bells of the Angelus in the town below, and saw the flocks of crows come circling home, and a great white, full moon was shining on the deserted buildings before we reluctantly rose to go.

Next day we drove a winding road through Cahir and Carrick on Suir by Fermoy and down to Cork. This old Danish town was passed through quickly and we were on our way to the sea.

SKY AND SEA

Castlehaven, Skull—so lovely—Carbery better still, and then Glandore, not far from Skibbereen. Well, Glandore needs a chapter to itself—all rocks and sky and sea. Indeed, all along the coast from Skull to Kenmare and round its peninsula is beautiful, so beautiful one should go slowly and see all one can. On we went to Bantry—a wonderful trip. We tried to stop both at Glandore and Castlehaven, without success. The inns are small, and all Ireland goes to the sea in summer; so we went on, until at night we knew we must stop and nothing but Glengariff was ahead of us. We had been told it was touristy and we dreaded that, but there was no choice; so in the long twilight, at eight o'clock, we drove round the lovely horseshoe harbor and headed for that "crowded noisy" spot, Eccles Hotel.

As we turned a sharp corner, the full view of the bay broke upon us—a breath-taking sight—and by the side of it, separated from the waves by about thirty feet of road and stone wall, a long, low, white country house with a

high-perched garden at its sides and every window blooming with window boxes. There was no one in sight, and nothing but one drooping horse in a jaunting car and a man in a blue jersey sitting on the wall, to represent the tourists. The after-glow was on house and sea and we hardly dared believe our eyes. Could we have rooms? We could—two small ones. Were they by the sea? They were, and up we went, going straight to the windows, great casement windows that let in all the sea and air. Here we stayed.

From here we visited the Brice Island Ilnacullen in the Inner Barony, where an Italian garden has been laid out with marble and loggias galore in this sub-tropical world. Well, maybe you won't like that, though unexpectedly I did. Whether you do or not, go to the farthest point of the garden, where there is a little temple overlooking the near distance the sea and beyond the range of mountains. Mountains beautiful in the morning sunshine, with the cloud shadows floating rapidly over them kept me spellbound for a very long time. We rowed a lot in the waters of the Bay and, making this our headquarters, we visited many places. We went to Bantry Castle, strange enough full of French furniture, most of it very good.

"TOURIST-RIDDEN" KILLARNEY

Now, if you dare speak of Killarney, you hear "tourist". Well, do what you did—don't try to stop at Killarney (though the crowds are a joke) at Glengariff: twice a day you have the unspeakable beauty of the drive over the mountain pass to Killarney. They are really two high mountain passes with magnificent views. We drove there at early morning, day, at sunset and at full moon; they were always beautiful—distances, the colors on the slopes, the heather-covered hills—and here speak of Irish Heather. Why as well known as the Scotch? I call myself a gardener I do the names of the varieties at the commonest is a large deep-purple that grows so thickly that the fold after fold of brilliant purple, entirely covering the earth; the smaller flowered pale-mauve, a low-growing, pure white, stone walls in this district are with every form of moss and fern, and everywhere are horned, long-haired, snow-white.

THE SEMI-TROPICAL SCENE

When you come down the second of these passes you enter the nearly tropical Killarney. There are great forests, here even palm and flowering bushes, here the far-famed lakes, here the Abbey, where my much adored fiancée built a "second story" uncommon thing; and when many years ago, my two boys at midnight to take a pass at the sacred Yew that you are when you touch it. The owner was with them, young and Mukross. Each boy was

(Continued on page 74)

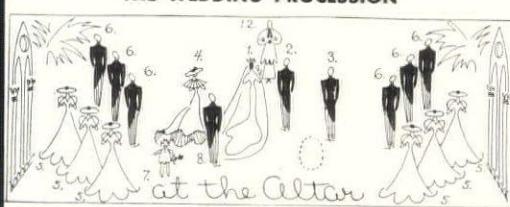
Sterling as Lovely as the Bride



"THE BRIDE'S WEDDING CHART

Here is a chart showing you and your wedding party on the great day. The wedding party is dressed for a formal daytime wedding. Note the Bride's father walks on her left so that he can take his seat in the front pew on the left (or Bride's side) of the church. Follow the numbers carefully and all your problems should be solved.

THE WEDDING PROCESSION



WHO'S WHO

1. Bride
2. Groom
3. Best Man
4. Maid of Honor
5. Bridesmaids
6. Ushers
7. Flower Girl
8. Bride's Father
9. Bride's Mother
10. Groom's Father
11. Groom's Mother
12. Minister

Dotted circle—Groom's position when procession starts up the aisle.

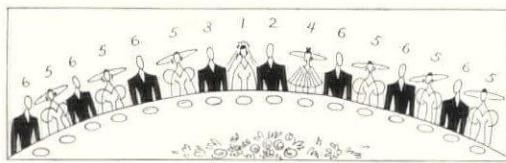
down the aisle



THE WEDDING RECEPTION

Sometimes the father of the Bride stands in line, but generally he acts as host and mingles with the guests as do the ushers and Best Man.

THE BRIDAL TABLE



At a smaller wedding the parents of the Bride and Groom sit at the same table as the bridal party. The minister and his wife are asked to join them and they are seated so that a man sits next each lady."

© The Bride's Magazine

Sterling Styled by
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GENERAL OFFICES
GARDNER, MASSACHUSETTS

FINE FURNITURE SINCE 1826

IRELAND

(CONTINUED FROM PAGE 74)

guinea as a prize; but there were only two guineas earned that night, and I like it best so.

Before we left Glengariff we went all around the peninsula that begins at Glengariff and ends at Kenmare. If you want to drop a century or two and see much beauty, and if you love the ocean, be sure to take that drive. On our trip to "tourist-ridden" Killarney and around the countryside it was a big day when we met three cars. We did meet many very lovely gypsy caravans. When we finally started north we turned at Kenmare and drove all around the Dingle Peninsula, a thing few tourists do and so worthwhile. The Irish Free State is certainly doing a good job in the countryside; every cottage we saw in every county was whitewashed like new, every roof was not only perfect thatch (all roofs are thatched in this picturesque land) but gaily decorated. The place is full of gardens: such Hydrangeas, such Roses, such Lilies! And when you remember that every hedge, without a miss, is of Fuchsia, purple and scarlet, you can imagine the color and gaiety of it all. Also, and this I'll admit was probably an exception, we had no rain—one day in Galway and that was all.

THE "INN OF DREAMS"

We went to Tralee and then, loath to leave the sea, to Limerick, and settled down at the one good inn in Ireland, the Dunraven Arms. It is the "inn of dreams" and so lovely in its surroundings; it is on the little river Maigue and the Dunraven family have done much and all well to preserve and beautify the village and park. Here, to make my cup complete, there are no less than three ruins of abbeys, two Franciscan, one Cistercian and one a fortress so old that it is easy to imagine the fighting Geraldines who owned this land through centuries going forth to battle with their great war cry.

We went north to Galway and to Connemara; and in Connemara we found the ultimate of Ireland; no flowers, no warmth, hardly a tree, the fields so tiny we found out why only when we saw how many walls had to be built to use up the endless stones. The houses are built of the biggest ones, the chimneys of the next; the thatch grows thin and everywhere and everywhere are the bare-headed, bare-footed women in their dark red skirts. Where this fashion came from, how it started, I cannot tell, but perhaps because of the difficulty of affording new ones the fashion still persists—all praise for that. In Galway City we saw much, but best of all, outside the walls the Irish town, or Claddagh, of which there was till recently a king; I fear you must go quickly to see what is left, for the improvements are wrecking it fast.

NORTH TO GALWAY

As we reached our most northern objective, Killary Harbor in Galway, we took to breathing deeply; surely this is the most exhilarating air in the world. We swung up one road along the range of mountains from Miveelris to Croaghpatrick to Achill Head; we came back a saner road but not less beautiful.

And so we travelled slowly back to Adare, stopping to look at many things and many places, and from there sadly across country through Nenagh and Kildare to Dublin where we took boat. Donegal and northern Ireland must be left to another day.

COURTESY ITSELF

And I have said nothing of the people, nothing at all, the kindest, sweetest, gentlest people in the world to the passer-by. It is hard to imagine the deaths and horrors of what is called "the Crossness", so friendly are they, so polite—no, courteous is the word—that one makes any excuse to address them. A lady, well-dressed, affluent, when asked a direction on a street corner says: "I don't really know, but just a moment and I will go into this shop and find out for you." A young policeman when asked the way—and one asked many and they *never* knew the answer—says: "The road to Achill (or Limerick or any other place)—well, now, I don't know it, me lady, intirely, not intirely, but I'll find out for you immedjiate, just immedjiate."

A very small boy with a donkey, one of hundreds, hauling peats, when photographed and subsequently tipped, gazed down at the coin, then up at me with a beguiling smile and said: "Me and the ass, milady, make far more money than the peats." A woman in Connemara, asked for permission to photograph her, said: "Sure, milady, any pleasure I can be offering a stranger and her an American is me joy."

And a sign on an inn at a corner, an unbelievably lovely sign which read "At the Sign of the Bleeding Horse", so entranced me I could not be drawn away. The inn was shabby and an old policeman came over to me to investigate our interest. When told, he gazed up at it and said: "Ooh, aye, it's very old, hundreds and hundreds of year, but sure you know, milady, I think that horse is all bled out." All these things in the broadest, prettiest brogue you can imagine.

IRISH PROVENDER

These are my memories of Ireland, and so many more, and lest you think I am exaggerating its charm I will admit one great failing: its inns are mostly very bad; there is no excuse for it. All one asks for are a fairly good bed, air, cleanliness, and good, plain food, but these are hard to find. Eccles Hotel is clean and comfortable but the food and service are shocking. Dunraven Arms is first class, Renvyle House is passable, beyond that one cannot praise. The food is a ridiculous situation, for they have delicious mutton and the best potatoes in the world. They could have all the vegetables they want, and all the fish and shellfish. The bread, particularly the oat bread, is delicious, as are the eggs, milk and butter; and the bacon is the best you can find anywhere, so breakfast is the one good meal of the day. Everywhere the cooks are impossible, but this is a very small shadow on my lovely land. I want to go again very soon, preferably with an Irishman or an Irishwoman and certainly to see more of all the things I missed this time.

CURTAIN CALL

For Spring Fabrics



SCOTT Wilson "Peon" design on a Carrillo linen. Background of soft pink, with strong colors: Margery Sill Wickware



LIGHT yellow Celanese in brand new damask pattern. It has an unusual feeling of richness and color. Comes from Thedlow



LILIES-OF-THE-VALLEY roaming on a delicate chintz of blue, turquoise, yellow and white. Thorp material: Rebecca Dunphy

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Size (Dimensions).....

Exposure.....

Type of Furniture.....

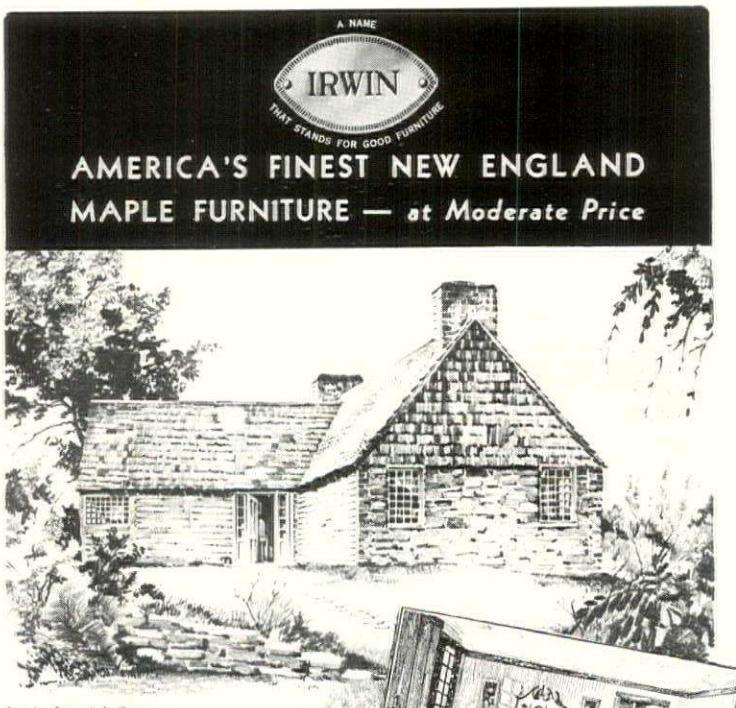
Color Scheme.....

Your name.....

Street..... City and State.....

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Irwin Ipswich Reproductions

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AMARILLO, TEX. — S. R. Isaacson, "The Home Beautiful"
BROOKLYN — Frederick Loeser & Co.
CEDAR RAPIDS, Ia. — The Killian Co., Inc.
CHATTANOOGA — Fowler Bros.
CHICAGO — Scholle Furniture Co.
CINCINNATI — A. B. Clossen, Jr. Co.
CLEVELAND — Halle Brothers Co.
DAYTON — P. M. Harmon Company
DENVER — Denver Dry Goods Co.
DETROIT — J. L. Hudson Co.
ELMIRA, N. Y. — J. P. & M. Sullivan Co.
FLINT — Gainey Furniture Co.
GARDEN CITY, L. I. — Frederick Loeser & Company
GRAND RAPIDS — Wurzburg's
KANSAS CITY — Robert Keith Furniture & Carpet Co.
KNOXVILLE — Miller's
LANSING, MICH. — Hull Furniture Co.
LOS ANGELES — Barker Brothers
LOUISVILLE — Burdorf's
LONG BEACH — Barker Brothers
MANCHESTER, CONN. — Watkins Brothers

MILFORD, CONN. — Wayside Furniture Company
MILWAUKEE — Klode Furniture Co.
MINNEAPOLIS — Boutell Bros., Inc.
NEW YORK CITY — B. Altman and Co.
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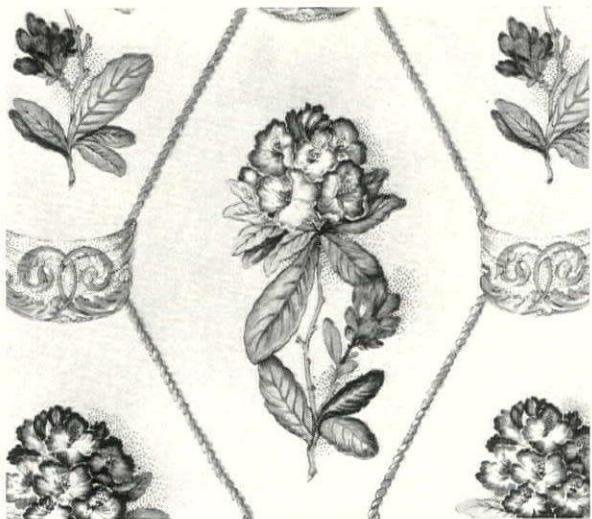
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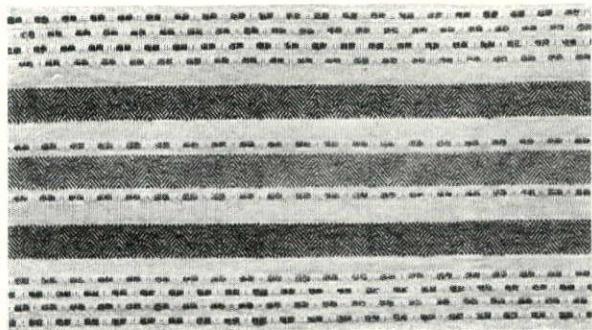
Makers of Fine Furniture for More Than Sixty Years

CURTAIN CALL

For Spring Fabrics



GLAZED chintz on a soft turquoise ground, flower and rope motifs, terra cotta, taupe, white. Thorp fabric from Rebecca Dunphy



THIS loosely woven cotton fabric by Louisville Textile has lines of terra cotta and green on a natural ground: B. Altman



A GLENDALE linen of deep dull yellow and tan and brown on beige. Large design of leaves and berries. From Thedlow

FUTURES IN FURNITURE

(CONTINUED FROM PAGE 36)



CHIPPENDALE SOFA

Woods. Each generation has its own favorite wood. Eventually, through our successive desire for change, it becomes objected to a veritable *auto-da-fé* of furniture. At present mahogany is suffering an agony of peroxidizing, bleaching, crackling, scraping and distressing. Is it good for the wood? Will furniture objected to these unnatural processes last? The final answer has still to be given.

Furniture in authentic mahogany and in its simplest forms still holds a high place; one leading manufacturer reports that 75% of his business is in these 18th Century types of finish and design.

Maple is the phoenix of woods. It has survived almost a decade of henna uses and can be found here and there in its ancient state, a wood soft in tone and restful to the eye. In other centers maple has still to emerge from the gaudy treatments of manufacturers. *HOUSE & GARDEN* believes that good maple, unspoiled by fantastic washes, will be with us a long time.

ON THE HORIZON. Of course, furniture styles do not change with the dizzy ebb and flow of clothes. The tides move slowly, whereas clothes may be worn only once, furniture to many people is a lifetime investment. That is why so acting a discrimination must be used in buying it.

What furniture styles appear dimly on the horizon? Will we see oak and walnut come back to favor eventually? Maple Jacobean oak types have their place in certain kinds of houses and rooms. Early Georgian and Queen Anne types, which both take walnut, may soon be seen on the horizon.

BAROQUE. There is much loose slinging about of the word "Baroque". We are in for a Baroque era. Just what is meant by Baroque? Certainly was not a period. It was a mood. It began in the Renaissance, flourished in painting and architecture—both the exterior and interior of buildings—and somewhat in furniture. It is rich and opulent, lush and obese. Its curves are

generous. Its patterns have a bold sweep. It is the mood that comes over humanity when, tired of restrictions, it breaks forth into full-blown extravagance. Inevitably, it follows a long era of hard times—hard times caused by war, by plague, by famine, or by economic distress. We are just emerging from seven long years of hard times and we can expect human beings to act today as they invariably have acted in the past.

In September, and in April before that, *HOUSE & GARDEN* prophesied a return to elegance in decoration. We are well into it now. Even the lacquered furniture it cited as an indication of returning elegance is increasing. We also see signs of the Baroque mood approaching. At present this is more evident in fabrics than in furniture.

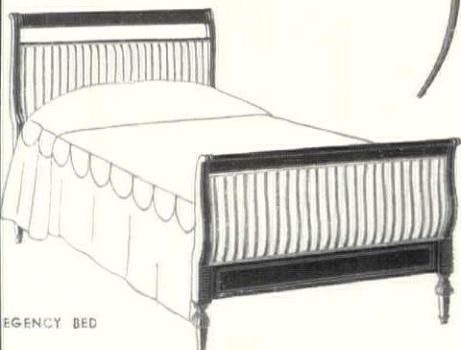
FABRICS. Let's staccato our observations. Prints and chintzes are in huge designs, mostly floral. Bird patterns, so long out, are in again. In textured designs, the textures are smoother and more formal. Old block prints are being reproduced in modern colors so that they appear entirely new. Two-tone patterns are popular—white and red, brilliant blue and white. We also find monotone coloring—Baroque sepia designs on natural linen. We also find printed sateens, in pastel shades and in light tones on dark grounds—excellent for curtains. There are naïve peasant Tyrolean and Early American patterns of very simple design suitable for rooms in which maple furniture is used.

A whole new range of chintzes has taken its patterns from Crown Derby, Staffordshire, and Lowestoft—and in the colors of the china. Looking over the offerings of various manufacturers it is evident that Baroque designs are coming in strong. Big, bold patterns.

(Continued on page 80)

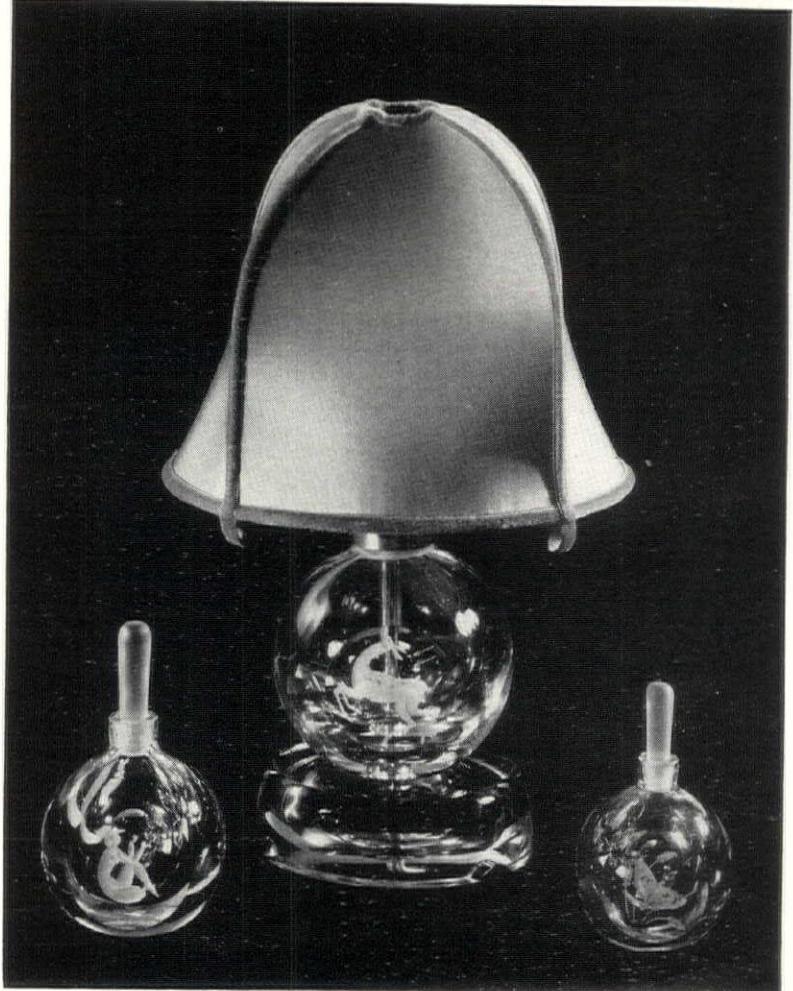


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FUTURES IN FURNITURE

(CONTINUED FROM PAGE 79)

Famous old expensive hand-blocked linens are now available printed on cheaper linen. For those who can pay the prices there is an amazing assortment of hand-loomed materials.

The colors of drapery fabrics include all the popular rose tones and pinks. Lavenders and violet tones and reseda green are fast finding acceptance. Turquoise is fairly booming. Dark gray and slate gray are new colors for fabric backgrounds.

Your smart choice in drapery fabrics lies between three big groups—dark, bright colors; pastels; monotonous.

Mohairs are now being printed in good chintz designs and, offering excellent color values, promise to find their way on many upholstered pieces of furniture as well as on chair seats and backs.

Silk—pure silk, hand-loomed—is being used more and more by decorators. It is another evidence of a return to elegance and spending.

Cretonnes are enjoying quite a revival. They are tough and sturdy in material and many flourish in big, bold designs. The colors and drawing are really marvelous.

Sheer fabrics—the nets and such—used for under-curtains are mostly Modern in design. They show broad bands, plaids and vertical stripes. We are also finding puckered organdies on the market and can visualize them at many kinds of windows.

WALL PAPERS. While certain manufacturers report a marked demand for Baroque designs in wall papers, we cannot discern any overwhelming tendency in that line. It may burst out next season. On the whole, the present tendency is toward old-fashioned floral designs. Papers seem less stylized than a year ago. Many flowery 18th Century patterns are found. Colors are softer and grayer than heretofore. The only new colors that catch the eye are plums and violets, which are also found in fabrics and—a really new note—tan-

gerine for backgrounds. This same tangerine, by the way, is being used in the new linoleum patterns.

On the whole, we must say that this is creeping very slowly.

LAMPS, HOUSE & GARDEN forecasts return to classicism in lamp bases—distinguished Sheffield urns and good porcelain, many of them Lowestoft bases. We also find a revival in crystal especially in a commendable line of clear glass bases in column and urn forms with the air of crystal.

RUGS AND CARPETS. Texture is more important than ever. There are good figured rugs in Modern designs and others that are very bad. Here again one must use discrimination. However Modern designs are leading. There are better colors, more variety, more subtle off-tones. Off-whites and light tones are popular in commercial lines.

Wall-to-wall carpeting of rooms is becoming more popular. Both in carpets and rugs we find another proof of the return to elegance and spending. The more expensive grades are selling well. New hooked rug designs and weaves are plentiful. Newest is a weave resembling needlepoint.

Sculptured designs are popular, with patterns made of cut and uncut pile. There are also rugs showing differing heights of pile, which make for rich and interesting design.

Rugs and carpet designs, in some strange way, lag behind the developments in the furniture industry. Now that Modernism in furniture has become almost static, rugs are rushing into a furor of Modern patterns. Whether the carpet designers get together with the furniture manufacturers so that things happen at the same time. Just now rug designs, especially in the sculptured classifications, are mainly geometric. **HOUSE & GARDEN** believes—and it has found one evidence already—that we will be seeing sculptured rugs in lush Baroque designs.

QUESTIONS AND ANSWERS

Cabin Color Scheme

I have recently purchased a small mountain cabin, and my greatest problem is color.

The living room is on the southwest, and has a green and red wicker set and a blue rug with a small yellow design. The walls are gray and the woodwork is a grayish-green. I intend painting the walls and woodwork, and the furniture if necessary. The furniture will be re-upholstered.

There are two small bedrooms, one on the northeast and one on the southeast. These rooms will have walls and woodwork painted and new drapes and bedspreads.

The dining room is on the south. This room will also be painted and have new drapes. The room already has quite a lot of red in it—table, etc.

I would appreciate very much your suggestions as to color and materials.

D. B. F., Denver, Colo.

Since there are blue and yellow in your rug, you could choose a pale shade of blue for the wall color and a slightly deeper shade for the woodwork. Paint

the wicker furniture a light jade green and do the upholstery in a striped material. Use a combination of jade green and pale blue or jade and white. Have gaily colored printed linen curtains combining blues, green, yellow and bits of red.

Painted floors are most attractive in a cabin or informal cottage and you might use such a treatment in the bedrooms. One floor could be painted a deep jade green and the walls a pale dusty pink. The rug could then be a deep brown. A lot of design can be introduced in the window draperies. Choose a chintz combining white, jade red, pink and brown. Have white candlewick bedspreads. You will probably have a small upholstered chair in this room and it can be done in jade green.

In the other bedroom have pale yellow walls or wallpaper and off-white woodwork. Paint the floor a deep burnt orange and use fawn colored hooked rugs. Have burnt orange and white striped linen or cotton curtains and cotton bedspreads the same yellow of the walls with a white trim. Do an easy chair in deep bright green.

(Continued on page 81)

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 80)

In doing the bedrooms use the yellow walls for the cold room and the green and pink in the room with the sun.

White walls with a bright blue wood-work trim would make a very attractive background for the red lacquer pieces which you have. The floor might be painted deep blue or covered in a rug of this color. Have white draperies with a ball fringe or trim of blue, and to the dining room chair seats in yellow.

Boxwood Scale

I have nine old Box bushes at least fifty years old, which were perfect until the Winter of 1934-1935. Since then there has been a progressive destruction going on. Whole chunks had to come out in the Spring of 1935, followed by bits all Summer.

This past Spring, though not so drastic, was the same. I finally discovered that moths were gathering inside the bushes and a blight was at work. I found a white, shiny substance on the sections which were turning brown. This I wiped off and fed the roots with bone-meal.

Due to the removal of the dead parts here are gaps. Worse in the side with northern exposure. Is there something I can spray on, and how? Is there anything better than bone-meal for the soil, which is very sandy? Will clipping the Box help to restore the form? Is the Box being affected from underneath due to a lack in the soil? Is manure better than bone-meal?

A. C. F., Manasquan, N. J.

Spraying will not bring back parts of the plant, but will help to keep the live parts in good condition. A miscible oil spray during the Winter or early Spring will control scale, if it is present. If the leaf miner appears, that can be controlled by spraying in late Spring. For particulars about either of these sprays consult a book on insect

control.

We cannot suggest using bone-meal except in moderate quantities, and then only if plenty of peat moss or leaf mould is used at the same time. Stable manure, if thoroughly decayed, would be beneficial. It should be applied as a mulch and worked a few inches into the soil in the early Spring.

The plants can be trimmed or pruned to restore any desired form or shape. A new surface will be restored by new growth fairly rapidly, Box being a coniferous evergreen in this respect.

The dying back of sections or large branches of the plant is probably not due so much to soil conditions as to Winter injury. Sometimes this does not show up until a year or two after the damage is actually done. Adequate mulching with peat moss and an abundance of water during dry weather will probably go far in returning the plants to good condition.

Bedroom Color Scheme

Can you give me some suggestions for decorating the master bedroom of our home? I liked very much the color combination of the one in the Ideal House, and think it would be suitable, especially since our bathroom is coral with white trim. I do not want the room to be quite as formal as the one in the Ideal House, for the house is not elaborate.

T. Y. D., Chestnut Hill, Pa.

For the curtains you might plan on a chintz combining coral, light brown, dark brown, jade green and yellow on a white ground—or at least as many of these colors as you can possibly get. The walls and woodwork can be either white or a paler coral than that in the chintz. Choose a dark brown rug and have the bedspread yellow. I would cover one chair in a jade and white stripe or some simple cotton with a chevron design.

MODERN ARRANGEMENT

(CONTINUED FROM PAGE 55)

Today the placement of furniture is as functional as modern design itself. What do we want in a room, anyway, these days? As a refuge from the hectic lives we lead, we want peace and serenity and repose in our homes. And it is this quiet quality more than any other one thing that shows up in contemporary rooms. Groups thoughtfully arranged for living with no flurried "pulling up a chair" when the occupants change from one activity to another. Tables and lamps effortlessly adjacent to lounge chairs. Furniture harmoniously related to wall spaces so that the eye rests quietly on the resulting scheme. Unbroken paths. Smooth lines. This is more than mere style in room arrangement. It is architectural. And placing furniture, be it modern or traditional, in such a manner not only gives a room more graciousness, but it takes account of space structurally and therefore actually rebuilds the room.

Let us see, now, how the corrected room arrangement shown in the second diagram does all this. The room has been developed by units—the con-

versation group around the fireplace, the writing group by the window, the dining group, with chairs at hand, quickly useful after dinner for bridge. The living end of the room can easily seat six people for conversation without moving a chair. After-dinner coffee in the living room has been arranged for without unhappy last-minute shifting. It has been possible to place the desk at the garden end of the room by changing the hinges on the French doors and swinging them *out* instead of *in*. This helps to widen that narrow end of the room, too. There is a clean sweep through the center of the room with easy passage to all the doorways. It is this feeling of organization that gives architectural unity.

Full advantage has been taken of the arch-topped book shelves beside the fireplace by placing the pair of harmonious half-moon console tables under them. The radio cabinet has been taken out altogether and the radio concealed in the book shelves.

Now the room has symmetry. Its unpleasant features have been grace-

(Continued on page 82)

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MODERN ARRANGEMENT

(CONTINUED FROM PAGE 81)

fully camouflaged, and order has been brought out of chaos.

As to colors. Last month we discussed using color architecturally in the walls and floor of this same room. We decided on a medium shade of blue for three sides of the living room, with the garden end of the room painted white. The alcove has wallpaper with white ground and a swinging scenic design in the same blue as the living room, with a bit of deep pink for contrast.

So we take the same scheme in furnishing. For the windows a soft fabric in blue and white which falls onto the blue broadloom carpet. The two chairs by the fireplace have been upholstered in deep blue chintz. This scheme of light underfoot and darker above helps to broaden a room that is not too large. The uniformity of color in the chairs will make them appear to be a pair, even if they happen to be of different sizes. The sofa is in striped blue and chartreuse, whose vertical lines carry the eye up, echoing the height of the fireplace and bookcases. Accents in the room are in purply red.

And now a few miscellaneous hints for improving a room architecturally by furniture arrangement. If you are buying new upholstered furniture, don't get it over-sized. Human beings are just so big and can get no added comfort out of an excess of padding. Furniture of correct proportions, whether upholstered or otherwise,

helps immensely to improve the architecture of your room.

In a small dining room, try mirroring one wall and placing the dining table against this mirrored wall instead of in the middle of the room, to get a sense of space.

In a bedroom, twin beds placed horizontally against the wall at either end of the room will make a small room seem larger.

Lounging pieces are usually the biggest furniture in the living room. Therefore these should fit into the background if a room is small. If they are in the middle of the room they are too prominent, being the largest objects in the room, and this makes the room seem smaller.

In building book shelves for an ordinary sized room, make the shelves only as deep as need be for books; that is, eight or nine inches. Books, being colorful, stand out instead of recede, and therefore fill up a room. Shelves that are built flush with the chimney breast should go to the ceiling to lend dignity, and an arch top helps to make the wall recede.

A mirror on a narrow side of a room would help to widen it.

Tables should be closely related to the piece nearest. They should look wedded to a chair, sofa, etc. Otherwise, the room has a loose sort of contour.

Broadloom, plain surfaced and laid wall to wall, is the most perfect background for a small room because it is the most disappearing.

HANGING GARDENS

(CONTINUED FROM PAGE 38)

through the ivory gate into a world touched by that "light that never was on land or sea".

ROMANTIC REALISM

And yet these terraces are real enough, with real everyday flowers and everyday vegetables, tended by very practical horticulturists and market-gardeners; all real, yet all pervaded by that transmuting atmosphere of romance which turns common things into something new and strange. The ordinary operations of husbandry seem to be carried on in a world of poetry. They seem to have the same value they have for us when we read about them in the *Georgics* of Virgil, something of that religious mystery and sanctity which once attached to natural processes when they were supposed to be presided over by supernatural guardians, and the springing of the blade from the hard ground, and the sudden unfolding of bud and blossom on dry boughs seemed a miracle, the marvel of some concealed wonder-working hand.

Like many beautiful things, these hanging gardens of Provence have been wrought out of practical needs. These high perpendicular cliffs come down so close to the sea that there is little level ground left to plant anything in, and the Provençal husbandmen have, therefore, made a beauty of necessity, and built up terrace after terrace, with their supporting walls, one leading up to an-

other by pathways like ladders of stone, till at last the topmost terrace, narrow and tiny, dizzily next to the sky, is a mere lap-full of soil and flowers. How many generations of tillers of the soil have toiled here to make these terraces one can but conjecture. Many of them must be centuries old, and centuries even before the Saracens harried the coast in their long galleys, men of forgotten races must have worked high up on these lonely ledges, just as one comes upon solitary peasants working there today on their little aerial plots, wild gorges on either side of them, and the fairy floor of the Mediterranean glimmering like miles of dreamland far away down below their feet. Some of them sleep up there, for it is half-a-day's climb to their day's work, and one envies them their fragrant bed, *à la belle étoile*—to use the loveliest expression for a night out-of-doors to be found in any language.

ROUSSEAU IN LYONS

Readers of Rousseau's *Confessions* (it is to be hoped, for their own sakes, that there are some left) will recall a night he thus spent *à la belle étoile*, on one of such terraces bordering the Rhone, near Lyons. He had wandered all day, so absorbed in his thoughts and that enjoyment of nature of which he was one of the earliest discoverers, that night fell without his noticing it. But as the sun set, the nightingales be-

(Continued on page 83)

HANGING GARDENS

(CONTINUED FROM PAGE 82)

n singing from the trees on the terrace, and he realized that he was ed. So, he writes:

"I lay down luxuriously on the shelf a niche or false doorway made in the wall of the terrace; the canopy of my bed was formed by over-arching trees; a nightingale was perched exactly over my head, and I fell asleep to his singing. My slumber was delicious, my awaking more delicious still. It was a broad day, and my opening eyes looked on sun and water and greenings, a charming landscape. I rose and gave myself a shake; I felt hungry and started gaily for the town, resolved to spend on a good breakfast the two pieces of money which I still had left. I was in such high spirits, that I went along the road singing."

JOY IN ASSOCIATION

As I make this quotation from Rousseau, I cannot but reflect how much our enjoyment of nature, and indeed of the world and life generally, comes of association. Very few worthwhile things, or even sensations, are valuable entirely for their own sakes. In addition to their intrinsic qualities, they have gained an added significance and charm from what we have read about them, and from the fact that their forerunners have experienced them often before. Those "moderns" who would destroy literature and other inheritances from the past have only to succeed to discover what a colorless world it would be without them. This applies to our simplest pleasures. So much of them comes of association, and the story of the American who, on his first visit to England, encountered a pork-pie for the first time and exclaimed: "A pork-pie! Why, one reads about them in Dickens"—is symbolic of the majority of things we enjoy. This comes home to one particularly in Provence, where there is hardly a tree or a flower that does not prompt a similar thought. This is especially true for anyone born in the north, who sees, for instance, Palm-trees, Cypress, Olives, or Cacti for the first time.

VINES AND FIG-TREES

I remember well one morning, when I had climbed high up among these "hanging gardens", I sat down at noon to eat my lunch of bread and cheese in the shadow of a little Olive chard, near to an old cottage that had fallen into ruin, how suddenly my eye was caught by the handsome leaves, stretched out like great green hands, a tree I had not seen before. There was fruit on it which I at once recognized as ripe figs. It was my first sight of a Fig-tree—and here was my dessert waiting for me in the wilderness! Near by, also in the little forsaken garden, was a trellis weighted down with purple grapes. So there I was, so to say, under mine own vine and fig-tree". The quotation, of course, was inevitable, but what an added relish it gave to my meal! Vines and Fig-trees are surely and pleasant things in themselves, but to have read about them in the Bible and Virgil (as to read about pork-pies in Dickens') makes them,

when first seen face to face, lovelier and pleasanter still.

Another day other associations were awakened by finding Primroses growing in a grassy hollow, and near by, where some dainty Bamboos flourished in the bed of a little stream, it seemed hard to believe, but here too was a fragrant hedge of English Hawthorn in their incongruous society.

SCREENS OF CYPRESS

Another dramatic feature of these Provençal terraces are the great black walls of the Cypress, planted as screens against the north wind—the "mistral"—and what a background of superb gloom they make for the ethereal daintiness of Almond trees in blossom. Pine trees of every variety are here too, jutting out of the rocks, next door neighbors to Oranges and Lemons with their fruitage of solid gold; while Honeysuckle vines and Wild Rose brambles trail everywhere down the terrace walls, mixed with Jasmine white and yellow, mingling their northern and southern perfumes in a delirium of color and scent.

THE CHARM OF CONTRASTS

Sometimes on the ruggeder slopes of the hills, Heather and Gorse, and the blaze of Broom bushes call one back to northern moorlands, while beneath one the long lines of the great fronded palms set one dreaming of Africa and desert caravans. And, again, how strange it seems to come upon clumps of Daffodils and Narcissi, gently blooming on the same terrace with the splendid savagery of the Cactus and the Aloe, vegetable ferocities, so to say, armed to the teeth, almost terrifying, suggesting turbanned Nubian slaves with drawn sabres, on guard to challenge all comers, before some sultan's seraglio.

Though Provence is, par excellence, the land of poetry, it is, after all, too much to expect every Provençal peasant to be a poet, and there, as in Wordsworth's country, there are those for whom—

A primrose by the river's brim
A yellow primrose is to him
And it is nothing more—.

Yet it is true, none the less, that, as the soil itself is richer in beauty than the soil of any other land, the love of beauty and the spirit of poetry are more instinctive in the hearts of the people than one will find them anywhere else, and it is still a land of troubadours, as I discovered with delight one evening as I sat in an inn parlor high up among the lonely ruins of Les Baux, and listened to an old peasant singing his own songs to an admiring audience of his fellow-Provençals. I afterwards found that he was a friend of the great Provençal poet Mistral, whom he called his master, and whose "Mireio" is still as well known in his native land as the songs of Burns in Scotland. Yes, as you climb the hanging gardens of Provence you can still come upon men and women singing their old songs, and even today, the nightingales are not the only troubadours.



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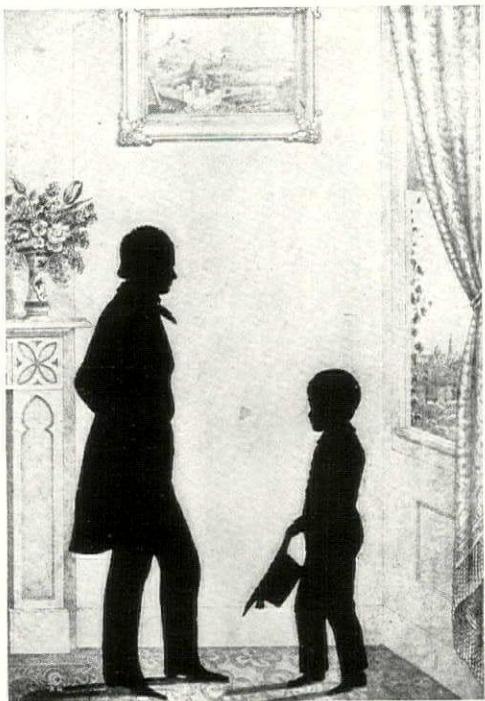
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SILHOUETTES

By Margaret R. McKinlay



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IN EVERY style review today, the silhouette of fashion is mentioned. Are we to have our clothes in the silhouette of the Moyenage, in the studied simplicity of the Directoire period, or do we prefer a silhouette that frankly dates to Edwardian days? The silhouette is so often discussed that we never think how the word originated, much less associate its beginnings with Mme. de Pompadour, for she played her role of charm and grace long ago as an integral part of the gay court life of 18th century France. Delightful as it is to pursue a word back through the centuries to its original source; seldom are more fascinating facets of history flashed before our eyes than in tracing this particular word to its obscure origin.

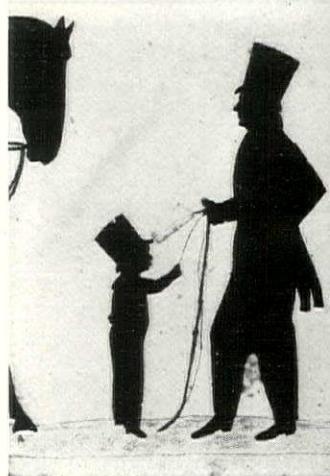
As suggested, the quest takes us to the beautiful favorite of Louis XV. Mme. de Pompadour's brilliant mind and sparkling wit penetrated even into the political affairs of state. Her powers of observation and of conversation were skillfully trained. She became a political hostess expert in handling each person she met regardless of ability, rank, or position in life. During Mme. de Pompadour's influence many an official rose to fame, many another faded into obscurity. A patroness of the arts, of literature, of the theatre, all that was gay and colorful at court reflected her personality, as well as many serious matters pertaining to government.

One of her appointments was that of Étienne de Silhouette as Controller General of France in 1759. This proved to be unfortunate. At first great confidence was placed in this Minister of Finance, but he soon lost his aristocratic supporters by his attacks on the privileged classes. His excessive taxes forced

nobles to dispose of valuable property even to their silver plate.

A storm of protest arose. There was a fury of cartoons and stories against the unhappy minister. His name became a term of derision. A new word was coined: *Silhouette*. This defined anything stripped of superlatives and reduced to a form of bare simplicity. Although used in many ways the word silhouette has clung to an inexpensive means of portraiture in profile and has become permanently identified with it. This simple art of portraiture previously had been known as shadow pictures. These were profile likenesses usually cut from black paper by skillful artists of the important people of the day. Silhouette became the fashion. Instead of exhibitions of portrait paintings there were exhibitions of silhouettes of the fashionables. It is said that Mme. Pompadour sponsored one of these. By 1770 there was a Silhouette Theatre in Paris where shadows of actors flitted across

(Continued on page 86)



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SILHOUETTES

(CONTINUED FROM PAGE 31)

the screen and by their shadows told their story.

Now the origin of the art of shadow pictures is lost in antiquity. Its expression may be found almost at the dawn of history, and can be traced through the arts of nearly every country. There were silhouettes, as we know the word, on Etruscan vases. Silhouettes were used in many forms of art in Egypt, in India, China, Java, Mexico. There were expressions of the art during the 18th Century on porcelains and rare glass, as well as in various forms of portraiture in miniature. Whenever these silhouettes displayed unusual qualities or artistic merit, they invariably reflected those qualities inherent in the artist.

Recently there has been a decided trend towards using silhouettes again, exquisitely framed in Colonial, 18th Century and Victorian Rooms. They add interest, individuality and charm entirely their own.

FULL-LENGTH PORTRAITS

To illustrate this article we show a few choice full-length portraits in silhouette. These are reproductions of American silhouettes in the manner of three great masters of the art of cutting full-length figures: artists who left a memorable record of America during the early part of the 19th Century: Edouart, Hubard and Brown. Often these itinerant artists left the only record of a family during a decade. Sometimes the whole family was cut in silhouette to make one complete picture, sometimes individual portraits were made. These three artists cut silhouettes of the important emissaries to the country, of the prominent statesmen of the day, the fire department, a train of cars, the clipper ships that sailed the seven seas, the gracious ladies who brought courage and wit to enliven the burdens of a pioneer country, the children at play or with their pets. The simple portraits they made in silhouette are a precious heritage of days that are gone; some are still privately owned, most of the finest to be found now only in museums.

THE FRENCH MANNER

Augustin Edouart was a Frenchman. He first used the term silhouette to describe his shadow pictures cut in England and in America. His work is unsurpassed and his fame enduring. When we realize that he cut thousands of silhouettes in America after he landed in 1839, we might think that many examples remained of his work. Unhappily the accidents of time, including a shipwreck, destroyed most of them. To own an original Edouart silhouette today is almost a patent of nobility. Edouart was skilled in portraying the character of his subjects with their costumes. In many instances he used an adjunct to his art, lithographic or sepia-wash backgrounds, which show us the furnishings of the

day. The bride and groom are after Edouart. The sculptural quality in the figure of the bride is most remarkable and lifts this simple figure into the realm of art. The grace and charm of the figure of the groom make this an outstanding silhouette as well. It is seldom that such a perfect pair of silhouettes can be found.

HUBARD'S STYLE

The last silhouette is in the style of Hubard. It is reproduced from an old family piece that has been treasured for generations. It depicts Great-great-grandfather Robinson with his little son and his favorite horse. When this picture was shown to a little boy in the family his mother said, "Howard, this is your great-grandfather and this is your great-great-grandfather." "And whose great horse is that?" replied Howard.

Hubard came to New York in 1823 from England. Although young he was celebrated. It is interesting to note that he became a pupil of Sully. From the very first Hubard exhibited great skill in cutting silhouettes. His gift for recognizing the essential differences in people amounted almost to genius. He advertised to "Cut Portraits in Full Length or Likenesses of Favorite Animals". His work has a distinct style of its own, easily recognized even in the shape of men's hats, shoes and clothes.

LITHOGRAPHIC BACKGROUNDS

Great-grandfather Hall is shown with his son in the first silhouette. This is done in the manner of William Henry Brown. The lithographic background is identical with that used in the famous cutting by Brown of the Schirmer family. The original of this handsome silhouette was found in a box in the attic of a very charming old house in a small town in Massachusetts. An ambitious mouse had gnawed one corner of the picture, but fortunately desisted before serious damage was done.

William Henry Brown was born in Charleston, South Carolina. He was famous for his "Portrait Gallery of Distinguished American Citizens". There is marked individuality in his style, in the keenness of observation with which he viewed his subjects their stance, the folds of the clothes even the bend of the knee.

In these four silhouettes we display the characteristics of the three great silhouette artists as they worked in America in the early 19th century, and depicted interesting likenesses of the people whose portraits might have been unknown to us but for these simple works of art. Perhaps some of our readers have unsuspected relics of days long gone by, which they have kept between the leaves of some book or stored away in attics, attics blessed by their function of preserving unharmed many of the treasures of the past.



MADELEINES, MACAROONS, AND MERINGUES

(CONTINUED FROM PAGE 49)

ay be purchased. If these are used, our them lightly before adding the latter. They are expensive, but the lady-fingers resulting have a more uniform shape. Remove from tins immediately. This quantity makes about 3 lady-fingers.

GAUFFRETTES ROULÉES

These are paper-thin wafers which are baked on Swedish wafer irons, which resemble somewhat our old-fashioned coal-stove waffle irons except that they are smaller and the inside surface is smooth with just a faint trace of a lacy design. These irons, unfortunately, are hard to find but I bought mine in a department store in New York and they assured me that they would have more in stock later. The wafers are baked and rolled off the iron immediately, when a golden light brown. They become crisp immediately. Served with ice cream they are delicate and delicious.

Sift together 5 level tablespoons of pastry flour with 1 of granulated sugar and mix to a smooth paste or batter with 4 tablespoons of thick cream. Add 1 teaspoon of melted butter and 1 of vanilla. The batter should be as thin as possible, so bake one and if you think you could add a little more cream do so. Heat the iron gradually, butter it both sides of the interior, and when good and hot, but not smoking hot, place about a soup-spoon of batter in the center of the iron and shut and clamp it tight immediately. Bake half minute or so and turn over onto other side. Open the iron a little to see if the batter is browning. When a delicate brown on both sides, remove iron to a table, open it up and with a knife lift up a bit of the wafer and roll the whole off the iron forming a tube about half or three-quarters of an inch in diameter. The wafer will be stiff and crisp almost by the time you have finished rolling it, so work quickly, but as soon as possible, but they may be reheated if by any chance they are not all eaten the same day. This recipe makes about a dozen wafers.

CHAMPAGNE BISCUITS

In my last article in HOUSE & GARDEN I mentioned Champagne biscuits to stir Champagne with at dessert time. These, I believe, to date have not been imported into America. As

my supply brought back from France is running low, I have endeavored to create something that might take their place. I think the results were gratifyingly successful.

Beat the yolks of 2 eggs with rotary beater until light and thick. Beat the whites of said eggs until stiff and dry. Combine the two, folding them together. Add the grated rind of $\frac{1}{2}$ lemon and 1 teaspoon of vanilla. Then add gradually 1 cup of sifted powdered sugar, beating constantly with a spoon. Then add gradually 2 cups of sifted flour and a little pinch of salt. When well mixed, remove half from the bowl and add to the remaining half a few drops of red coloring to tint the dough a pale pink. Turn out onto lightly floured board and knead until smooth, but not too long. Do the same with the white dough. Place them separately into covered bowls wrapped in wax paper. Put into refrigerator for an hour or so, at which time roll out in long strips about four inches wide, and not more than three-eighths of an inch thick. Now cut the dough into triangular strips about one inch wide at the bottom and tapering to a blunt point. Lay these out onto a cloth, cover with another cloth and let them dry out overnight. The next morning lift them one by one, moisten the bottom of them with a wet cloth and lay them onto lightly buttered and floured cookie tins. Put them into a very moderate oven (about 275°F.), and let them bake about three-quarters of an hour, but don't let them brown at all. They rise slowly forming a little cushion on the bottom and should be about twice their original thickness when baked.

PETITS SABLÉS PARISIENS

These are very simple but good. Cream together $\frac{1}{4}$ pound of sweet butter with $\frac{3}{4}$ cup of granulated sugar. Add 3 yolks and 1 white of egg beaten well together. Mix well, then add 1 teaspoon of vanilla and, if procurable, a teaspoon of Eau de Fleurs d'Oranger (Orange Flower Water). Add 2 cups of sifted flour and mix until smooth. Toss onto lightly floured board and roll out to about a quarter of an inch thickness. Cut with large fluted round cutter, then in four again if you like. Put the cookies on buttered tins and bake until a light golden brown in a moderate oven.

TOWN GARDENS

(CONTINUED FROM PAGE 32)

ground for taller shrubs and vines. Trellis work, in architectural patterns or run up quite simply, affords some protection.

Another problem that does not thwart gardeners on the ground is the necessary depth of soil. All too many roof gardeners do not give their plants deep enough root run. A foot and a half of soil is the minimum, and two feet is better.

A much larger plant list is available for the roof gardener than the limited range with which the backyard gardener has to work. Some New Yorkers have raised even Corn and Tomatoes on their roofs. The size of the garden and the investment in protecting walls and in plant material will all depend

on the size of one's purse and the length of one's lease.

The beginner had better start with not too ambitious a program. An easy Spring effect can be gotten with Tulips, Hyacinths, Daffodils and English Daisies planted with dwarf Arborvitae and Flowering Almonds. The bulbs can be planted in the Fall, but one can more easily buy them growing in pans and set them out in the Spring. For Summer flowering there is the whole range of annuals. For vines on the fence or trellis, use Cardinal Climber, yellow Canary Bird Vine and Japanese Hop. In the beds, Sweet Alyssum, Portulaca, Paris Daisies, French Marigolds, Nasturtiums, Coreopsis, Zinnias, Verbena, Gaillardia and Petunias.

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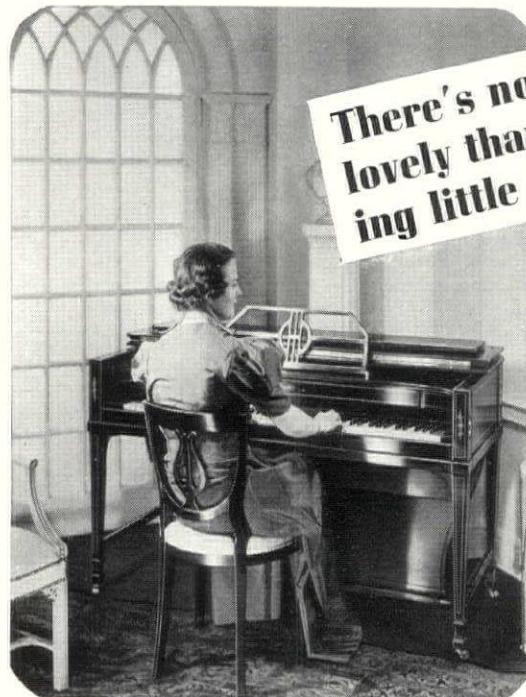
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FLOWERS OF ST. MORITZ

(CONTINUED FROM PAGE 63)



VIEW OF ST. MORITZ

of half-nodding bells near the tip of each slender, wiry stem, made patches of blue, interspersed with the ever-present white of *Sedum album*. Nature-made gardens, as well as our own, seem unable to do without these two alpine companions.

Often at the base of a bank could be seen the deep red of the true wild Sweet William, *Dianthus barbatus*, its color a strong accent among the handsome white Clovers (*Trifolium montanum*) which sprawled on long stems at its feet.

The borders of the woodlands were dotted with the purplish-blue of the European wild Geranium, *Geranium sylvaticum*—deeper in color than our American species.

The sturdy one-sided spikes of *Campanula rapunculoides* rose prominently above the grass against the background of forest trees, and amid the great coarse yet handsome purple heads of *Centaurea scabiosa*. Here were two splendid flowers for the garden at home, yet they are almost never seen with us. They must at one time, however, have been used in American gardens, for both have spread into the wild through an area that was quite early settled—across the southern border of Canada and through the northern United States from the east coast as far west as Ontario and Ohio. Both are well worthy of being re-introduced.

Following woodland paths on foot outside the charming town of St. Moritz, we still were confronted with garden after garden in the wild. Most intriguing of all were the miniature rock gardens before which we knelt to examine their minute flora. One, for instance, was built entirely on one great sloping rock, which was cracked and roughened and partly carpeted with moss.

The Cobweb Houseleek (*Sempervivum arachnoideum*), which we know so well, revealed to us here how much at home it is in crevices.

Tiny rosettes not only of *Sempervivum* but also of *Sedum dasypyllyum* and of *Saxifraga Aizoon* studded the natural rockwork which bordered some of the paths. Here again were masses of a dwarf Cerastium, with Campanulas nodding over the brink. There was also *Silene rupestris*, of the same airy

delicacy as the Cerastium. Little tufts of Thyme among the other flowers made these natural rock gardens closely resemble those that we build for ourselves. And down in a meadow on the opposite side grew one of the most precious of the smaller Orchids, the chocolate-odored *Nigritella nigra*, with its head of fragrant dark-red flowers.

The Clovers here were unsurpassable. Even the common red clover (*Trifolium pratense*) grew with uncommonly large heads of rich deep color. But in addition there were unfamiliar Clovers—more of the white Clover (*T. montanum*) that had been seen farther back along the road; the bronze-yellow gold Clover, *T. badium*, the deep-purple zigzag Clover, *T. medium*, with enormous showy heads on short stems, and most outstanding of all, the deep-pink alpine Clover, *T. alpinum*, with flowers an inch long arranged loosely in a large head, and three narrow, sharply pointed, deeply veined leaflets.

Growing in a tangle with the alpine Clover and, except for the Fern-like leaves, looking more like a Clover than the Clover itself, were masses of *Coronilla vaginalis*, a yellow-flowering relative of the attractive Crown-vetch (*C. varia*), which American rock gardeners are just beginning to appreciate for covering banks. Each seed in the pod of this Coronilla is shaped like a crescent moon, around which the pod fits so tightly that it creates a scalloped effect of an attractiveness vying with that of the flowers.

Where the steep rock banks on the left gave way to a wooded slope, bright yellow Rock-roses (*Helianthemum vulgare*) joined with the large-flowered *Potentilla (P. grandiflora)* in spotting the bank with glints of gold. Above, several kinds of Campanula turned the steep hill into a garden of Bluebells. The difficult name of *Campanula Scheuchzeri* should not discourage rock gardeners who are seeking new types of Bluebells in foreign catalogs, for the single, large, blue flower standing nearly erect at the tip of a slender stalk is a delight on a grassy bank such as this, as it would be in a suitable spot in a garden. The New York Bo-

(Continued on page 89)

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FLOWERS OF ST. MORITZ

(CONTINUED FROM PAGE 88)

nical Garden has tried it out and found it successful on this side of the ocean.

The Bearded Bluebell, *Campanula* *urbata*, easily recognizable from the long hairs in its throat and the fringes of hairs on its leaves and thick stems, as well as on the exterior of the heavy-textured corolla, is plentiful here. But one of the most intriguing Bellflowers of all, with heavy, nodding bells of pale blue, richly patterned in the throat with purple, turns out to be only a relative of the *Campanula*. It is *Amphiantha walleni*, on close examination an attractive flower which is quite unknown in this country. European travelers may see it at the Botanic Garden of Berlin.

IN DRY SPOTS

Dry roadsides and hillsides for many weeks—from Scotland and England across the Channel to Holland, through Germany, Czechoslovakia, Austria, Northern Italy, and now in Switzerland had been bordered with the Bird's-foot Trefoil, *Lotus corniculatus*, which is recently been introduced as a desirable rock garden subject in America. It seldom grew there as attractively as it does at the New York Botanical Garden, where innumerable branches topped with tiny yellow Pea-like flowers radiate horizontally from the crown and continue to bloom all summer; but, with its brilliant yellow blossoms and frequently scarlet or chestnut-colored buds, it never failed to draw our attention. But it was at St. Moritz that we saw the most unbelievable specimens of this ordinarily prostrate plant, the moist depression at the foot of the bank, right beside the path, *Lotus corniculatus* grew, not flat against the ground, but upright to a height of nearly a foot, with unusually large flowers in spreading umbels on each branch. It might be worth planting in a moist spot in the garden to see whether this effect could be obtained.

VARIOUS GRASSES

Grasses and their relatives ordinarily interest me only mildly. I see graceful species, often surprisingly colored for a plant that one usually associates with green and golden-brown, and I think "How lovely!", then pass them by. But I thought enough of the Wood-grass, *Luzula*, which I found at St. Moritz to pick a handful. I still have some stalks, and the deep rose-color of *Luzula nemorosa* and the ivory-white *Luzula nivea* are as shining and fresh-appearing today as when I gathered them. They say that the name, which is a diminutive form of *lux*, meaning light, comes from the effect of a plant when wet with dew. But even when perfectly dry, with no more left in them, the plumes are smooth enough to shine as though giving off light. *L. nemorosa*, the rose-colored species, has been found years ago on the Canadian side of Niagara Falls, so near Riverdale, N. Y., where it has escaped into the wild; but so far as is known, the ivory-white *L. nivea* has never been brought into America. *Laserpitium* is an unfamiliar genus of the Carrot Family, which seems to be blessed only with the common

name of Laserwort; and, though in *Hortus* Dr. L. H. Bailey records that "one species (*L. latifolium*) is sometimes grown for ornament," the brief description gives little reason for its use. However, another species, *L. hirsutum*, was one of the showiest plants we found in the environs of St. Moritz—a plant that would make a splendid garden specimen if it were given ample room to spread its broad feathery leaves and to flaunt its large flower cluster formed of many minute flowers in a compound umbel.

THE CARROT FAMILY

Another plant of the Carrot family, noteworthy though less showy, was the common Caraway growing wild in the grass.

Tall spikes of deep pink flowers, close-set at the top of the stem, mingled with the compact blue heads of one of the Horned Rampions (*Phyteuma betonicifolium*), and with the curious, deep-red, catkin-like spikes of the Burnet (*Sanguisorba officinalis*) gave a curious aspect to a field beside the road as we returned toward the town, for in these plants, all growing together, the flowers were so small and so tightly set that no sense of individual flowers was possible. One saw only the terminal head or spike, which was scarcely beautiful, yet interesting enough to make these three subjects—the blue Horned Rampion, the purplish-red Burnet, and the rose-colored Bistort (*Polygonum bistorta*)—create a curious harmony of form.

ORANGE MEADOWS

Similarly, the tall, coarse, overgrown-looking, Dandelion-like heads of the Cat's-ear, *Hypochoeris uniflora*, were not beautiful to observe at close range, yet were most effective in a meadow below the path. Far handsomer, with its broad, bright, orange-yellow flowers, was the Arnica (*Arnica montana*), beloved of all mountain folk for its odor when crushed, as well as for its usefulness as a liniment, and cherished by gardeners as well for its sturdiness and for the brilliance of its lasting blossoms.

One who visits these mountain regions in midsummer, even though he sees a wealth of floral beauty, is quite justified in envying the springtime traveler, who brings back stories of slopes which are covered with Crocuses, as soon as the snow has gone; of Poet's Narcissus in stretches of white as far as the eye can see; and of Primulas and Anemones—some of them sulphur-colored—which open their eager buds to adorn the mountain meadows with the first approach of warmth. But even in July Anemones still can bring delight, for from out of the basal cluster of much-divided leaves arises a tall stem which bears a gigantic tassel of the persistent gray-bearded styles which later will carry the seeds far away on the wind.

EDITOR'S NOTE: This is the third and last of Miss Woodward's series of articles on botanizing in Italy and Switzerland. The other two were on the Adda Valley (January issue) and the Chiavenna region (February).

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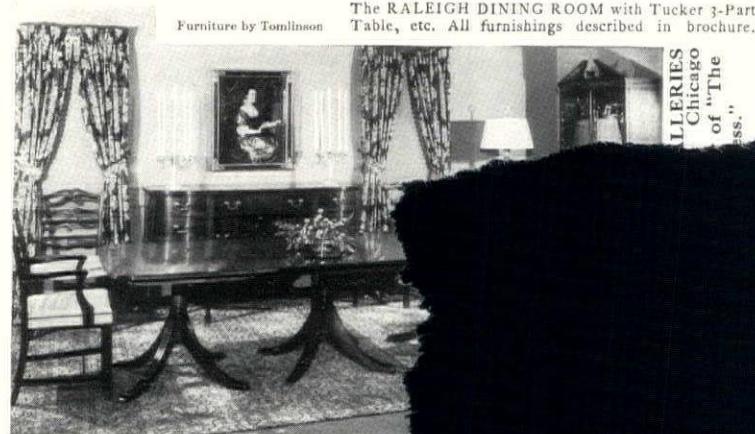
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EVERGREENS

(CONTINUED FROM PAGE 66)

Much has been said by authorities on the misuse of conifers in foundation plantings, but still bad practices continue. In order to avoid needless repetition, only the following four warnings shall be registered here:

1. If you wish to plant conifers against the house, be sure to plant them at least two feet farther away from the wall than their greatest spread will eventually be, so that they can not be affected unfavorably by the radiation of heat from the wall.

2. Tree-like conifers, such as Arborvitae, Hemlocks, Pines, etc., should never be planted close to the house. If they live and thrive they will get taller than the house, and will then darken your windows and render the house damp. Usually they die a lingering death under such unfavorable conditions, and are then anything but an ornament.

3. In setting out a foundation planting of conifers, consider carefully the exposures and choose the varieties accordingly. Yews, for instance, do well on the shady side, while other kinds, such as Junipers, must have sun.

4. The soil in the immediate vicinity of the house is usually much poorer than elsewhere since most builders spread the excavation soil from the basement there. Make sure before you plant that the soil is suitable for conifers. If necessary improve the soil by adding leaf mold or well rotted manure. Do not use fresh manure or artificial fertilizer.

To choose wisely and correctly from the great many types of conifers which are offered in the trade is no easy task for the uninitiated; therefore a summary of those varieties which are most desirable and least likely to disappoint may be welcome.

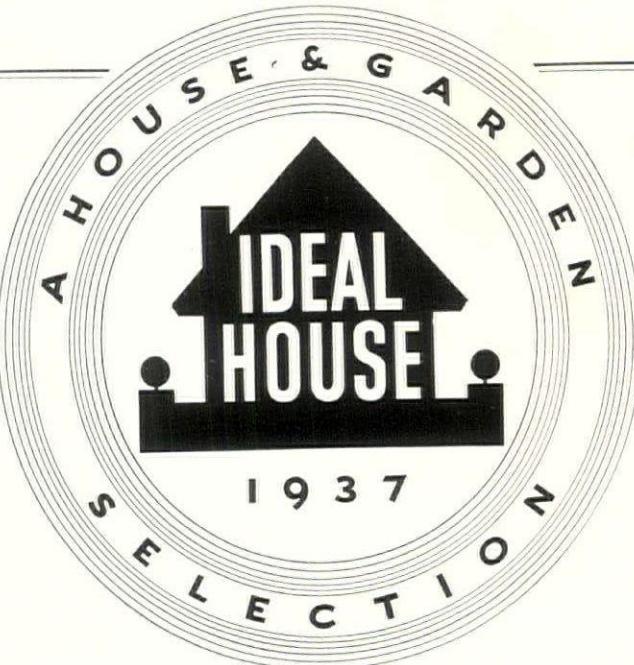
THE FIRS. In a general way it can be said that of all conifers the firs are least suitable for cultivation in city gardens. They seem to be particularly susceptible to injury from smoke and soot, and the hot Summers of our eastern states constitute for most species an unsupportable hardship. The best of the genus are two Asiatics: *Abies homolepis* and *A. Veitchii*, both native to Japan. The first one is more dependable under unfavorable conditions, the second is more beautiful. Both have proved their hardiness and worth through many years of observation. Another beautiful and hardy fir is *Abies Nordmanniana* from the Caucasus, which, however, is somewhat more sensitive to the unclean air of the city and its immediate vicinity. *Abies concolor*, the White Fir of our own Northwest, is renowned for its resistance to drought as well as to smoke and soot, but as an ornament it cannot vie with those mentioned above.

As a dwarf form for the rock garden, may be mentioned *Abies Fraseri procera*, which is of undisputed merit.

Our native Balsam Fir, *Abies balsamea*, is one of the least amenable to garden cultivation, and cannot be recommended for general planting.

THE CYPRESS. Here again, two Japanese species take the leading rank: *Chamaecyparis obtusa* and *Ch. pisifera*. Both provide excellent material for interesting hedges or may be employed for background or frame plantings. *Ch. obtusa* var. *gracilis* is somewhat

(Continued on page 91)



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EVERGREENS

(CONTINUED FROM PAGE 90)

more compact and of slower growth than the type. *Ch. obtusa* var. *nana* is a beautiful dwarf for the rock garden. The horticultural forms of *Ch. pisifera* will not be mentioned here. Their employment is better left to the expert, since their indiscriminate use has spoiled many an otherwise perfect garden scheme. Our western American species, *Ch. Lawsoniana* and *Ch. nootkatensis*, as beautiful as they are, can not be generally recommended because of their special requirements and uncertain hardiness. The eastern American *Ch. thyoides* is inferior in ornamental qualities.

SPRUCES

THE SPRUCES. In this genus the first prize for beauty, hardiness and ease of culture belongs to the Serbian Spruce, *Picea omorika*. Its secondary branches droop while the main branches assume a graceful downward sweep, turning up their tips and showing the white underside of the needles against the dark green upper side of those behind them. A mature specimen with its lower branches touching the ground and with its slender, straight habit of growth is unsurpassed as an ornamental tree. The only disadvantage which might be mentioned is that plants of this species are still quite expensive. But those who want the best must be prepared to pay for it, and the Serbian Spruce is well worth its price.

Beautiful and hardy also is the Oriental Spruce, *Picea orientalis*, native of the Caucasus. It is of rather slow growth but with its small, glossy, dark green leaves lends itself to striking effects if used as background for flowering shrubs or perennials. The Norway Spruce, *Picea excelsa* (or *Picea Abies*), does not support very well the climate of our eastern states. In its tree form it is usually short-lived here and not satisfactory in gardens. Of its many dwarf forms, which are useful in the rock garden, var. *Maxwellii* is one of the best. The White Spruce, *Picea alba* (*P. glauca*, *P. canadensis*), is more reliable than *P. excelsa*, but in ornamental merit it is decidedly inferior to the two species which were mentioned first. However, it has given us a dwarf form, var. *conica*, which at least for American gardens is one of the best of the genus. Without shearing, this variety forms a very dense and regular bluish green cone and is of unexcelled value for accents in formal gardens.

Picea pungens, the Colorado Spruce, is too stiff and graceless in its habit of growth to compete for ornamental effect with the Serbian Spruce, although its hardiness and its resistance to the various garden hardships are undisputed. Its blue form, var. *glauca*, is too conspicuous to be easily brought into proper relationship with its surroundings, and it is more likely to give aesthetic offense than satisfaction.

THE PINES. Most species of *Pinus*, such as the handsome Austrian Pine (*Pinus nigra austriaca*), need a great deal of space when they grow up and this must be considered when they are planted. Our own native White Pine, *P. strobus*, will also grow into a very big tree with far spreading branches, somewhat more easily accommodated

is its var. *fastigiata*, with upright branches. This is now available in the trade and it well deserves recommendation. Worth considering also is the Macedonian Pine, *P. peuce*, which resembles our White Pine but is of slower and more compact growth. Besides, it is at least partially immune to the White Pine blister-rust which always hangs as a threatening menace over *Pinus strobus*. Still slower growing and almost columnar in habit is the highly ornamental Swiss Stone Pine, *P. cembra*. Our indispensable rock garden friend, the dwarf Swiss Mountain Pine, *Pinus mugho*, must also be mentioned. Its most desirable form is var. *compacta*.

THE YEWS. The English Yew, *Taxus baccata*, so much used in Europe for hedges and topiary work, is not reliably hardy in our northeastern states. Luckily we do not need it, since we have an excellent substitute in the Japanese Yew, *Taxus cuspidata*, which if properly cared for passes without injury through our severest winters. However, when planting this Yew we must consider the height limits of its various forms. Var. *capitata* grows into a tree which will reach 30' or more in height. Var. *nana* (also known as var. *brevifolia*) is much more compact and usually does not get more than 8' tall. Var. *densa* is a dwarf with about 2' as its height limit. The two last named varieties are among those which offer the best material for hedges.

In place of the quite tender and often unsatisfactory Irish Yew, *Taxus baccata* var. *fastigiata*, we can use the hardy *T. media* var. *Hicksii*—a hybrid between *T. baccata* and *T. cuspidata*—which assumes the same narrow columnar outline if it is helped a little by shearing when it is young.

ARBORVITÆ

THE ARBORVITÆ. The most important garden use of the American Arborvitæ, *Thuja occidentalis*, is as material for tall hedges or shelter plantings. In strictly ornamental qualities the species as well as its numerous garden varieties are inferior to the other conifers mentioned here, their greatest drawback being the unpleasant discoloring of their foliage in the winter. Only var. *globosa* may be singled out as distinctly valuable for formal effects. However, the Giant Arborvitæ, *Thuja plicata*, especially in its variety *atrovirens*, deserves to be considered as an ornamental plant, since its foliage retains its glossy dark green color in the winter. The graceful and often picturesque Japanese Arborvitæ, *Thuja Standishii*, also is decidedly worth while. Both of these last named species are perfectly hardy in the vicinity of New York City.

THE HEMLOCKS. The Canadian Hemlock, *Tsuga canadensis*, is too well known to need much comment. Its hardiness and garden merits are undisputed. Perhaps it is worth mentioning that this Hemlock also provides splendid material for tall hedges. Not as well known as it deserves to be is the Carolina Hemlock, *Tsuga caroliniana*, which is very distinct in its habit of growth, fully as hardy and

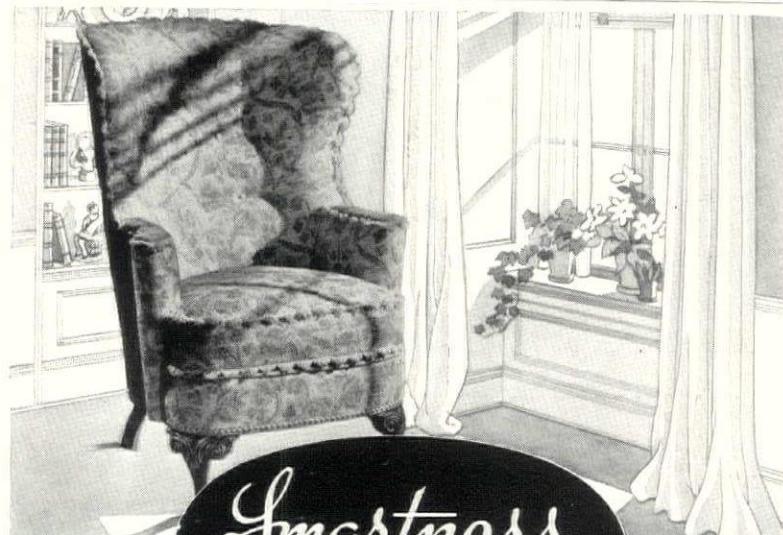
(Continued on page 92)



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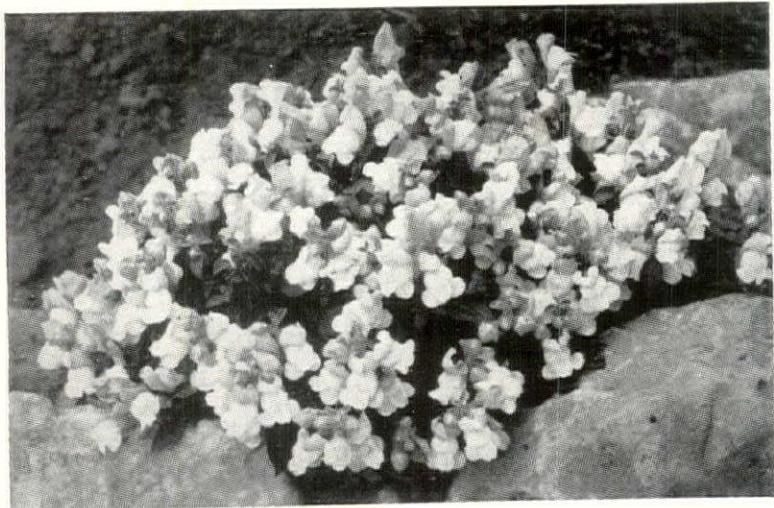


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EVERGREENS

(CONTINUED FROM PAGE 91)

perhaps even more graceful than the Canadian Hemlock.

THE JUNIPERS. The selection of the best of the Junipers is much more difficult than is the choice in the other genera. This tribe seems to be particularly well adapted to the climatic conditions of our eastern states and its richness in forms permits of a great variety of uses.

1. Tall, upright forms. *Juniperus virginiana Canarii* (dark green, freely producing its ornamental bluish white fruits); *J. virginiana Schottii* (dark green, compact, columnar). Both of these are superior to the type of the species and are 25' or more tall. *J. virginiana glauca* (bluish gray), 20' or more tall. *J. virginiana pyramidiformis Hillii* (silvery gray needle-like leaves, narrow pyramidal), 10' or more. *J. communis suecica* (the hardiest and for us the most satisfactory of the upright columnar forms of the common Juniper), 20'. *J. rigida* (native of Japan; branches spreading and branchlets drooping, picturesque), 15' or more.

2. Medium-high, spreading forms. *J.*

chinensis Pfitzeriana (of undisputed merit, picturesque), 6', sometimes more. *J. chinensis japonica*, 3'-4'. *J. communis depressa*, Canadian Juniper, 3'. *J. virginiana tripartita* (picturesque), 4'-5'.

3. Low, spreading or creeping forms. *J. chinensis Sargentii*, 2'. *J. conferta* (forms dense mats, likes loose, sandy soil, invaluable for gardens near the seashore) 1'. *J. horizontalis* (creeping, splendid lawn substitute on loose sand where grass does not succeed). *J. horizontalis* var. *Bar Harbor* (metallic blue, fine for the rock garden). *J. procumbens* (forms bluish-gray mound about 1.5' high in the center). *J. Sabina tamariscifolia* (bluish-green rock garden), 2'. The much praised *J. squamata* var. *Meyeri* has been left out on purpose, since it is short lived and susceptible to red spider.

THE DOUGLAS FIR, *Pseudotsuga Douglasii*, the Douglas Fir, with its bluish gray variety *glauca*, may conclude this selective list. It succeeds easily even in poor soil and in exposed situations, but it will grow into a very big tree needing much space.

MEN WHO MAKE OUR FLOWERS—IV

(CONTINUED FROM PAGE 37)

Rose was the starting point of a notable new strain distinguished by large flowers, hardiness and great resistance to disease. He also is using *Rosa baltica* from Northern Russia from which he has seedlings of an everblooming shrub type.

The most sensational of his hybrid teas is Eclipse, a plant remarkable for its vigor, long pointed buds and bloom and foliage practically immune to disease.

Twenty-one of the Roses originated by Mr. Nicolas have found popular acceptance. They are:

Leonard Barron, H. T., Hybr. Nutkana x Souv. de Mme. Bouillet
Harmony, H. P., Roger Lambelin x Mme. Ed. Herriot
Joan Ross, H. P., Frau Karl Druschki x Paul Neyron
Virginia, Hardy Climber, J. B. Clark x Eldorado
Shenandoah, Hardy Climber, Etoile de Hollande x Schoener's Nutkana
Richardson Wright, H. T., Radiance x Ville de Paris
Agnes Foster Wright, H. T., Chas. P. Kilham x Mrs. Pierre S. DuPont
Empire State, Poly Hybr., Royal Red x Ingvar Olson
Rochester, Poly. Hybr., Echo x Rev. F. Page Roberts
Mrs. Francis King, H. T., Independence Day x Leonard Barron

Queen Louise Boren, H. T., La France
Marchal Niel
Stratford, H. T., La France x Marchal Niel (named for Stratford Hall, Va., birthplace of Robert E. Lee)
Snowbank, Poly., Mrs. E. P. Thom x Gloria Mundt
Berenice, Poly., Baby Tausendshoen
Gloria Mundt
Rocket, H. T., Dame Edith Helen x Scorchie Queen Margaret Hunt, H. T., Ami Quinari x Templar

To Rochester, Empire State, Eclipse, Gloaming and Carillon have been awarded Gold Medals of the American Rose Society. To Eclipse the gold medals of the International Rose Test Gardens at Portland, Ohio, the Bagatelle in Paris and the International Rose Contest at Rome. For Leonard Barron, the Fuensternberg Prize of Germany.

That's the accomplishment of a man who had the courage to quit cotton buying and take up Rose growing!

RICHARDSON WRIGHT

ZINNIAS

(CONTINUED FROM PAGE 59)

rather flat in form and the wide petals overlap symmetrically. Some of the finest varieties in this class are Daffodil; Enchantress, a lovely rose color deepening towards the center; Miss Willmott, soft pink; Isabellina, a cream tone with ochre lights.

The Dahlia-flowered Zinnias are as large as the foregoing but more informal in the arrangement of their petals. Exquisite is a lovely light pink; Youth a most unusual ashen tone very delightful in the garden and for cutting; Polar Bear, pure white and lovely in a turquoise pottery bowl; and Dream,

soft lavender tones. The so called Mission Zinnias are also very large and among those I like especially are Lavender Princess, Snowball, Radian Rose and Burnt Orange. These flowers are distinctly more domed than the Dahlia-flowered varieties and have very long stems that make them good for cutting. Still another of the large-flowered types is Crown O' Gold, each petal of the variously colored flower being overlaid at the base with a gold suffusion. These are very beautiful. A strain known as Desert Gold comes in

(Continued on page 94)

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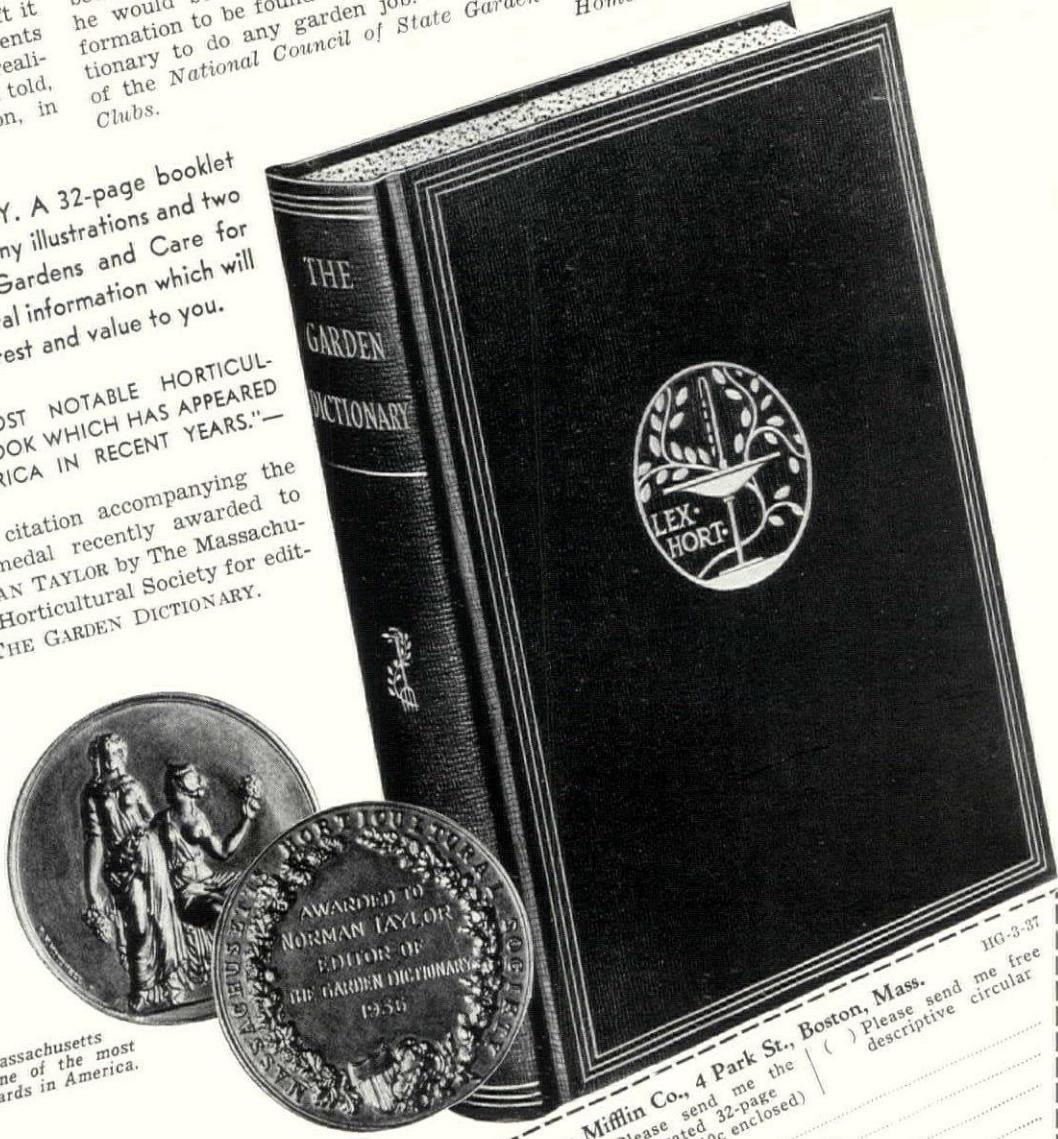
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ZINNIAS

(CONTINUED FROM PAGE 92)



ZINNIA LILLIPUT SALMON ROSE

two tones of yellow, very glowing and almost luminous.

Perhaps for general garden use, and especially for cutting, the most effective are the plants bearing medium sized flowers, the Cut and Come Zinnias (*elegans pumila florepleno*). The flowers measure about two inches across, are very double, borne on long stems and come in splendid clear colors. I like the bright scarlets, the rose-pinks, Valencia, (burnt orange), canary yellow, and the pretty pure white ones. Not unlike these are the Lilliputs (Pompons) of which Rosebud is a beauty, and Pinkie, Snowball and the bright scarlet ones—all well worth growing.

Smallest of all is the Tom Thumb type displaying a complete range of Zinnia colors, the small round bushes about six inches high, neat and compact and literally covered with very double flowers. Each plant is a little bouquet in itself.

But there are still other types that the victim of Zinnemania will be unable to resist. There is Fantasy, coming in many colors with its petals all curled and twisted; the beautiful Scabiosa flowered Zinnia, appearing like an annual Scabiosa, the flowers two to three inches across with a circle of flat petals lighter in color than the central "pin cushion". Both of these types grow about two and a half feet tall and come in many colors. They are extremely effective for cutting. Also there is Little

Red Ridinghood (*Haageana*) with miniature, perfectly double blooms bright scarlet in color and carried on stems of generous length. They make a gay edging for warm-hued summer borders and the bright little flowers are perfect for small vases.

And now here is a little Zinnia wisdom gathered from experts which it is well to heed if we would meet with genuine success:

Zinnias are gross feeders and should not be planted year after year in the same ground unless manure or other fertilizer is added to refresh the soil.

Wide spacing is important as a free circulation of air prevents the mildew which sometimes attacks the leaves and spoils the appearance of the plants. I have had this unsightly blight attack plants that were growing in partial shade, never those in full sunshine.

When watering Zinnias do it thoroughly; place the nozzle of the hose near the roots and soak the ground. Do not merely sprinkle the plants. And keep the soil stirred around them to form a mulch.

If you want a low bushy plant rather than a tall one pinch out the first bud that forms on the main stem. This induces free branching.

The flowers last a long time, whether on the plant or cut and placed in water, but "like all hollow-stemmed plants the Zinnia keeps better as a cut flower if the stems are submerged in boiling water for fifteen seconds."



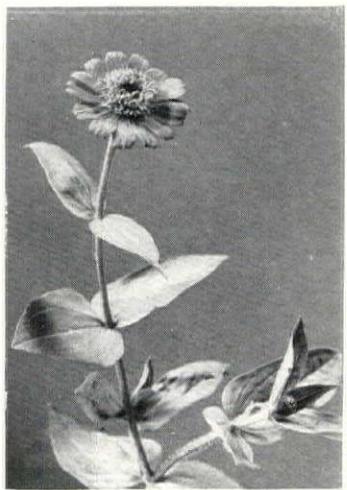
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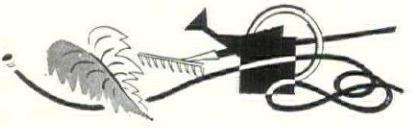
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GARDEN MART



Looking around quite calmly and dispassionately at the possibilities which early Spring offers to the gardener who is looking for action rather than words, it can be stated without fear of successful contradiction that they are just about as numerous as those hairs on the traditional dog. In fact there are so many things to do that one is likely to be confused by their very multiplicity and end up by accomplishing a good deal less than was planned.

If the season is late or the weather inclement, precluding much outside work, March should see the completion of all ordering of material for Spring use—nursery stock, summer-flowering bulbs, seeds, waterlilies, roses, perennial plants, tools, fertilizers and other supplies. One of the greatest of gardening mistakes is to wait until you are ready to use something before you order it. And another one is to order that thing just on a price basis, regardless of its quality!

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GROUND COVERS

(CONTINUED FROM PAGE 44)

ated one. The latter is not nearly so pretty because it gives a spotty appearance. It is important in planting the Vincas not to place the crown of the plant below the soil surface.

Then there is Pachysandra, if you admire it. It is reliably evergreen and will stand full sunlight as well as dense shade.

For a more colorful planting use any of the early bulbs—Snowdrops, cillas, Aconites, or Grape Hyacinths—in drifts among the evergreenines. The Spanish Bluebell, *Scilla siberica*, is particularly pretty under Pine trees where other bulbs will not grow. More effective pictures are possible if inconspicuous markers are placed near the bulb groups so that the encroaching vines can be trimmed away in spring. The space is thus cleared for their flowering but soon covered again in summer after the bulb foliage dies down.

FOR WOODLAND PLANTING

Lately a variation of the rock garden, the woodland garden, either natural or created, has become more and more alluring to the imaginative gardener. In it soil preparation is both possible and desirable so that little cells of the most entrancing cover plants may be selected. Most of these are evergreen with delicately beautiful blossoms or brilliant fruits that persist in winter.

Shortia galacifolia, Oconee Bells, is truly charming and should have a prominent position. Its nodding waxen bell, appearing in April, carries the very breath of Spring in its golden-throated cups. Trailing Arbutus, *Arbutus repens*, is a sweet companion with its colorful leaves and fragrant blossoms. A little patch of it is well worth fussing over, though skillful growers are now producing very civilized plants which acclimate themselves easily to garden conditions. The day is not far off, indeed, when named varieties of Arbutus from blush white to deep pink will be offered, and this elusive denizen of the woods will come a prominent member of the grant garden.

Galax aphylla, with its white Midsummer flowers and bronzy Autumn leaves, is a charming accompaniment to a little clump of Hepaticas, while for sturdiness in the group the low bush Huckleberry (*Gaultheria procumbens*) may be added, the Partridgeberry (*Mitchella repens*) and the aromatic wintergreen (*Gaultheria procumbens*), both with persistent red berries for winter brightness.

A friable, acid soil must be supplied for this group unless the plants are grown in sections of New Jersey or the Carolinas where such a condition is natural. Preparation is simple, however, if sand, peat moss, and leafmold, the guaranteed acid type, are mixed in equal proportions. The extra trouble is more than justified by the refreshing appearance of so unusual and charming a collection.

Cornus canadensis, the Bunchberry, makes a beautiful rug, too, as those of us know who have sat about on these settlements of it in the Adirondack woods or glorified the gray boughs of our picnic table with a gay

center-piece of its green leaves and abundant red fruit. This, too, is an acid soil addict.

Then there must be Ferns. The Climbing Fern, *Lygodium palmatum*, is good in the acid garden and seemingly grows greener and more important as other vegetation browns at the touch of frost. Other attractive Ferns for ordinary garden soil are the Interrupted Fern (*Osmunda claytoniana*); the American Maidenhair (*Adiantum pedatum*) with creeping roots which soon spread out in a moist location, if a yearly covering of leaves is furnished; the Hay-scented Fern (*Dicksonia*), particularly good where a shallow-rooting plant is desirable; the Christmas Fern (*Polystichum acrostichoides*), an evergreen for a northern location; and the low-growing Polypody (*Polypodium vulgare*) which will even endure full sunlight.

In every garden site there are also odd nooks in sun or shade where grass will grow but where a ground cover is more interesting or less trouble to maintain. Strips under awnings, between cement walks and steps, or odd corners made by the angles of buildings often present difficulties. Where the proper conditions are present some of these little woods' plants such as a patch of Shortia or a corner of Arbutus may be grown. If the section is in the sun, pretty combinations of bulbs and other plants, which prevent unsightly mud splashing of the bulb blossoms in spring, are possible. The winter Aconites may be grown with *Veronica repens*, the Thymes with Grape Hyacinths or the Chionodoxas pressed among plants of the dwarf *Campanula pusilla*, which later will have blossoms like "fairy thimbles".

IN BUSY SITUATIONS

Most of the Sedums and Saxifrages, like the Thymes and creeping Veronicas, are so quick growing and shallow-rooting that they can be counted on for green growth where building foundations leave little soil available for rooting. If the lawn mower passes near such a spot use *Ajuga reptans*, the Bugle Plant, which a little mowing will not harm.

Flag walks always have interstices which are interesting or annoying, depending on their planting. *Thymus citriodorus* or *serpyllum*, aromatic when crushed, *Maximus reptans*, *Arenaria balearica*, *Sedum acre* and *Sedum lydium*, which will endure the meanest soil and turn a beautiful rich red, are all evergreen and suited to just such a planting.

If the stretch is shady, Violets must be set out, for no plant excels them in beauty of leaf or delicacy of blossoms. Lovely also is Jacob's Ladder with its finely cut leaf and true-blue Spring flowers. *Nepeta glechoma*, the Ground Ivy, also has a blue Spring blossom, is semi-evergreen, and thrives either in shade or sun, spreading rapidly.

Finally the gardener may be faced with a most stubborn bank, seemingly resistant to his most persuasive efforts. His problem will be simpler if he introduces a few rocks deeply and unobtrusively into the soil to hold it in place and preserve some cooling moisture.

(Continued on page 96)

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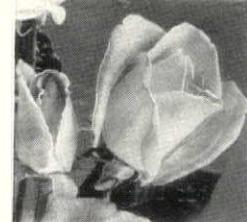
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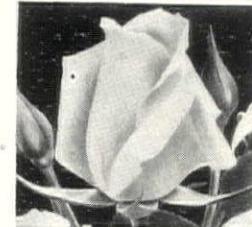
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GROUND COVERS

(CONTINUED FROM PAGE 95)

ture. On shady mounds beneath lofty Elms I have seen glorious plantings of Hall's Honeysuckle (*Lonicera japonica Halliana*). This is nearly evergreen, requiring little care but yearly pruning to check its rampant strength. It is, of course, never suited to limited spaces. Its profusion of bloom is deliciously fragrant all summer and fall. Lately it has been repeatedly said that used as a trailer this plant will not bloom. Travelers through the country roads of Pennsylvania and New Jersey know from the enchantment of its sweet scent how untrue this is.

Near a bridge-covered creek where the banks are moist and shaded I have seen *Sempervivum soboliferum*, commonly called Hen-and-chickens, spread out profusely, covering quickly every inch of soil. Forget-me-nots (*Myosotis palustris*) are ideal for such a location, too, though they will also bloom on open sunny banks. A charming companion for them is the double Buttercup, *Ranunculus repens*, with the most shining green leaves and yellow spring flowers. Let this go where it may roam freely, however, for it is a mighty spreader.

Another beauty for the shaded bank is *Clematis paniculata*, intoxicatingly sweet with its burden of late Summer beauty. It is also suited to the sunny bank where it tends to flower more freely.

The whole group of Euonymus vines, though slow to start, may also be considered for either shady or sunny locations. The Evergreen Bittersweet (*Euonymus radicans vegetus*) is glorious in winter with its scarlet fruits. None of these, however, is recommended for localities where scale infestations are heavy, for their care is too arduous.

If the bank is large and sunny, excellent combinations of vines or vines and shrubs may be used. Honeysuckle, Clematis, *Akebia quinata*, and the old-fashioned Ramblers which root along the stem soon make an unprepossessing bank a lovely sight. Dorothy Perkins Ramblers are most attractive so planted and make a swift covering, for they quickly root along the ground, their leaves a glossy covering when the abundant pink blooms are gone.

The American Pillar, a fine red Rose, is also striking and will root well if it is pegged down at intervals. Rose Max Graf is almost evergreen

and in bloom has all the delicacy of our wild pink Roses. Furthermore, seems to be insect and mildew proof.

Rosa wichuriana is often glowing described as a fine carpet for bank but usually it seems to me to be starved sorry sight, rather like an old horse grown bony and decrepit. With so many other choices, this Rose simply is not good enough.

For shrubby plantings, the yellow *Jasminum nudiflorum* is fragrant and delightfully early blooming. In favorable seasons in the region of Philadelphia it will often flower in late January. It is naturally procumbent and easy to spread through layering.

Among shrubs, *Cotoneaster depressus* is good for rocky banks although it is deciduous. It grows from nine to twelve inches high. The evergreen type, *microphylla thymifolia*, 2' high, and *Cotoneaster horizontalis*, although 4' tall, also serve the purpose of ground covers. *Juniperus depressa plumosa* is the best low Juniper.

Where the bank is smaller, the Scarlet Myrtle, *Leiophyllum buxifolium*, is a good evergreen to face down with Bearberry (*Arctostaphylos Uva-ursi*). This plant in Spring is delicately hued with very tiny waxen blossoms which are followed in early Fall by red fruit. It is an excellent edging plant for difficult locations and naturalizes well with Daffodils which push stalwart through it. Be sure, though, that you secure pot-grown plants from a good nursery, as collected stock is extremely difficult to establish.

Both the tiny evergreens, the sweet pink *Daphne cneorum* and the white *Iberis sempervirens*, are fine for the small bank in sun or partial shade. From rock gardens many other lessors in cover plants may be learned. On one sunny bank I have delighted in the combination of *Phlox subulata* and *Anchusa myosotidiflora*, a blue Spring beauty, *Vicia minor*, and *Phlox canescens*. This makes a group of subtle lavender and rose shadings.

Phlox subulata with its wiry, grassy foliage is also excellent simply massed alone on a bank. The colors must be carefully selected, however. I saw a planting of the brilliant rose, for example, on the terrace of a very ornate yellow stucco house. The combinations were so disagreeable they would have made even the Good Samaritan pass on the other side!

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Burges, Austin Earle.

SOIL EROSION CONTROL; a practical exposition of the new science of soil conservation for students, farmers, and the general public. Atlanta, Ga., Smith, 1936. \$1.60.

Buxton, Mrs. Bessie (Raymond).

WINDOW GARDEN; a practical manual on soils, propagation, potting and general care of house plants; introd. by Mrs. Gross R. Scruggs, N. Y., Judd, 1936. \$1.50.

Coleclough, Mabel C.

BOOK OF NEW ZEALAND FLORA FOR NEW ZEALAND BOYS AND GIRLS; with il. from original water-colour drawings by [the author]. N. Y., Longmans, 1936. \$2.00.

Coley, Hilda Maud.

GARDEN FLOWERS; the most popular flowers, with details of their life history and development; first-second series; 16 col. pl., each series. 2 v. London, Religious tract society, 1936. 3s 6d ea.

Coley, Hilda Maud.

OUR HERITAGE OF GARDEN FLOWERS; 23 col. pl. by the author. London, Religious tract society, 1936. 7s 6d.

Cowley, Herbert E.

GARDEN YEAR; line il. by W. Dilley. Toronto, Musson, 1936. \$1.75.

Cummins, Julia H.

FLOWER GARDEN PRIMER; or, Gardening without tears; drawings by Bryan J. Lynch. N. Y., Macmillan, 1936. \$3.00.

Dakers, J. S.

EARLY VEGETABLES UNDER GLASS. Toronto, McClelland, 1936. 75c.

Day, Harry A.

TOWN GARDENS PROBLEMS SOLVED; one hundred small garden questions answered. London, Link house, 1936. 1s 6d.

Day, Harry A.

YOUR FLOWER GARDEN; how to grow perfect flowers in town and country. London, Methuen, 1936. 3s 6d.

Defries, Amelia Dorothy.

BOOK OF THE MUSHROOM. London, Methuen, 1936. 5s.

Dubois, Gertrude and Dubois, Frances.

PETER AND PENNY PLANT A GARDEN; decorations by Marie A. Lawson. N. Y., Stokes, 1936. \$1.25.

Elwes, Henry John.

SUPPLEMENT TO MONOGRAPH OF THE GENUS LILIMUM by A. Grove and A. D. Cotton; il. by Lilian Snelling. pt. 3. London, Dulau, 1936. 2½ guineas.

(Continued on page 98)

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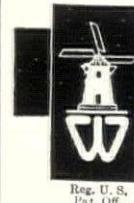
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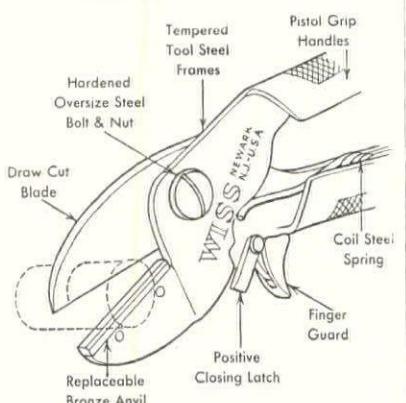
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Farnham, Dwight Thompson.

PLACE IN THE COUNTRY; the story of a great adventure. N. Y., Funk, 1936. \$2.50.

Flexner, Mrs. Marion W. and McMeekin, Isabella.

FLOWERS TO GROW AND GATHER; with an introd. by Robert S. Lemmon. N. Y., Coward-McCann, 1936. \$2.50.

Foster-Melliar, R. A.

MY GARDEN BY THE SEA; with il. by C. Walter Hodges. London, Bell, 1936. 6s.

Fox, Frances Margaret.

FLOWERS AND THEIR TRAVELS. Indianapolis, Bobbs-Merrill, 1936. \$1.50.

Garden study club of Nashville.

HISTORY OF HOMES AND GARDENS OF TENNESSEE; comp. by the Club, Mrs. John Trotwood Moore, collaborating; ed. by Roberta Sewell Brandan. Nashville, Whitmore, 1936. \$10.00.

Gazan, M. H.

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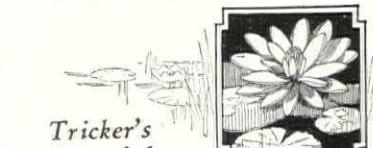
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GARDEN BOOKS OF 1936

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GARDEN BOOKS OF 1936

Taylor, Norman, ed.

GARDEN DICTIONARY; an encyclopedia of practical horticulture, garden management and landscape design. Boston, Houghton, 1936. \$16.25.

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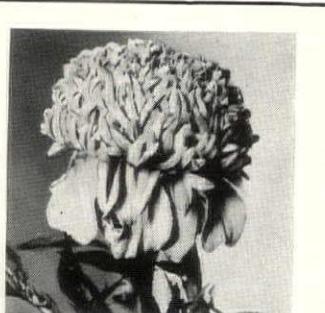
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(Continued on page 102)



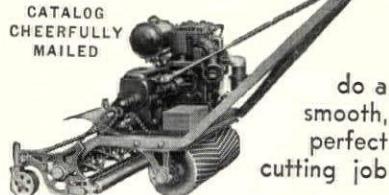
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Carhart, Arthur Hawthorne.

HOW TO PLAN THE HOME LANDSCAPE; il. by the author. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

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Kruhm, Adolph.

HOW TO GROW VEGETABLES AND BERRIES; il. by William Longyear. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

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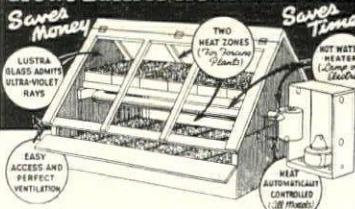
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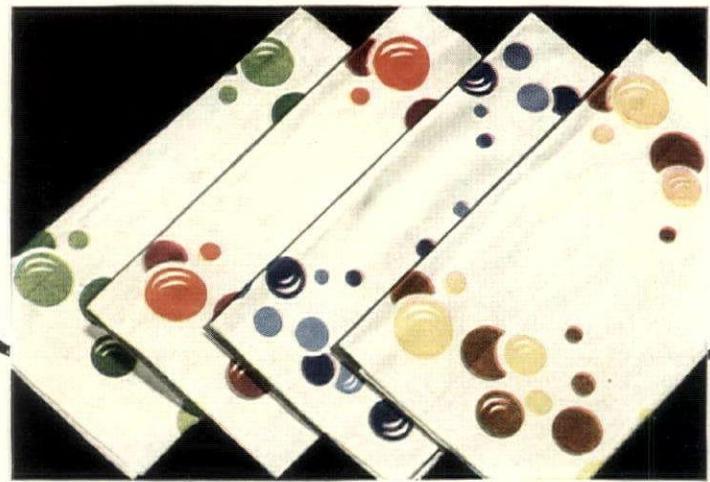
Left to right: Triumph, Sprig and Albania

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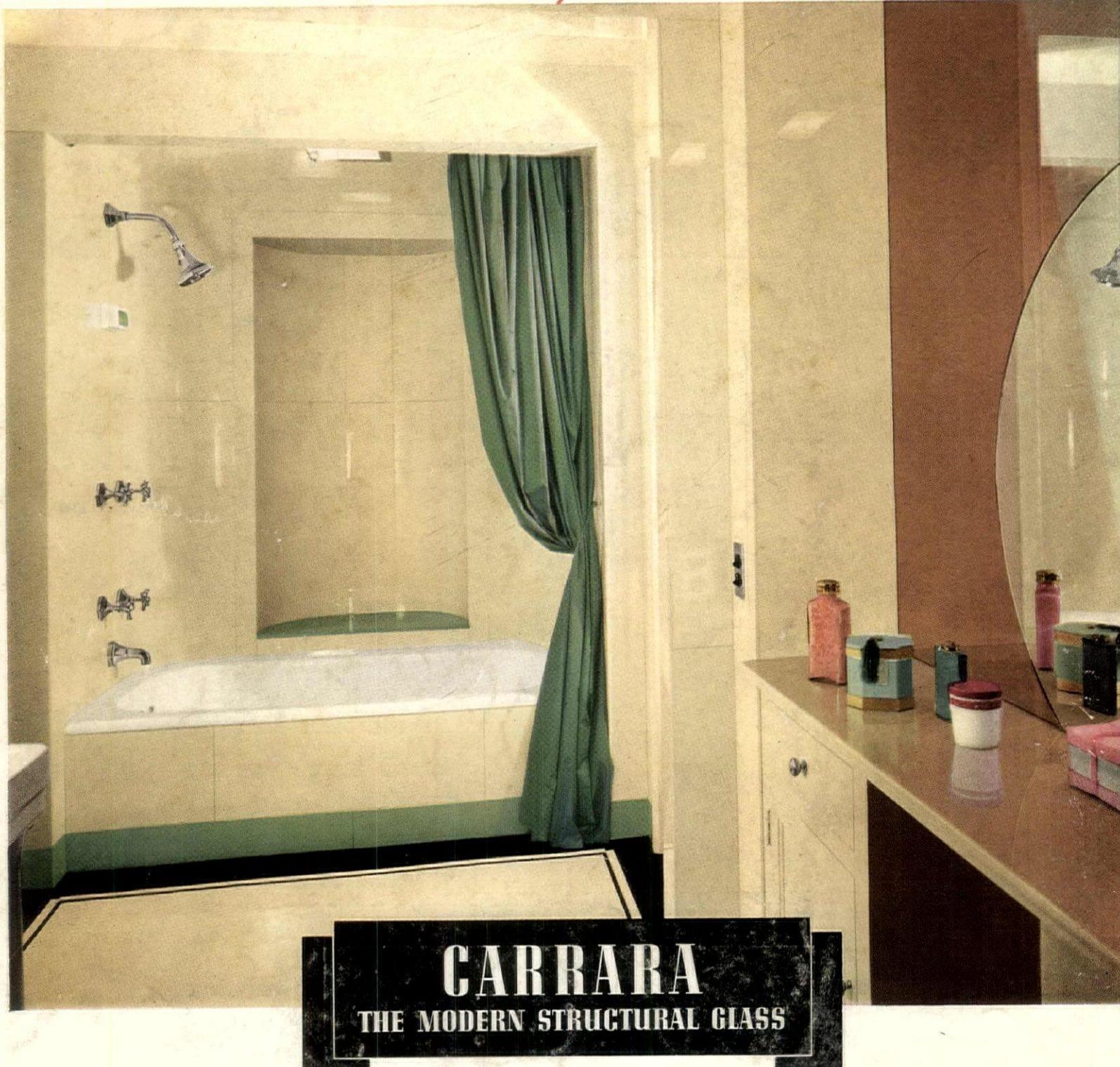
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SECTION II

MARCH 1937

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WELCOME, GUEST! Let your home express its individuality the moment a guest crosses the threshold. To help you make this impression a smart one, we have designed a modern Victorian hall in brown and sapphire blue. It's merely a suggestion. For there are many ways to lift an entrance hall out of the commonplace if you start with an Armstrong's Linoleum Floor. Here we've used something quite new—Armstrong's Raybelle Linoleum. Soft graining and subtly blended colors make this new-type linoleum quite luxurious in effect. Yet it asks very little of your budget. And it brings to your home all the practical advantages that have made Armstrong Floors so popular—comfort, quietness, long wear, and easy care (no trouble at all if you renew the surface occasionally with Armstrong's self-polishing Linogloss Wax). Give your home the mark of distinction with Raybelle or one of the other new Armstrong Floor creations now making their debut at local stores.

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for every room  *in the house*

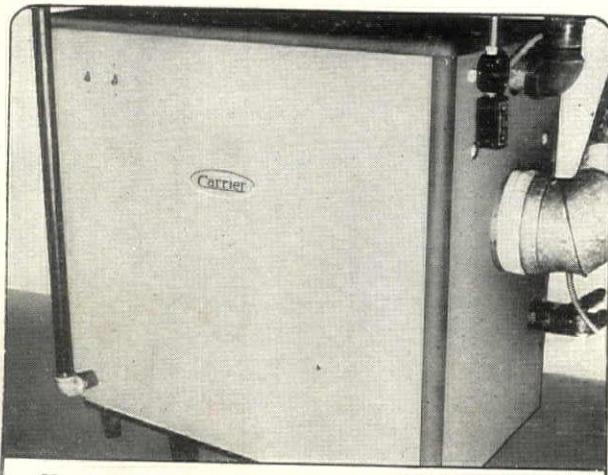
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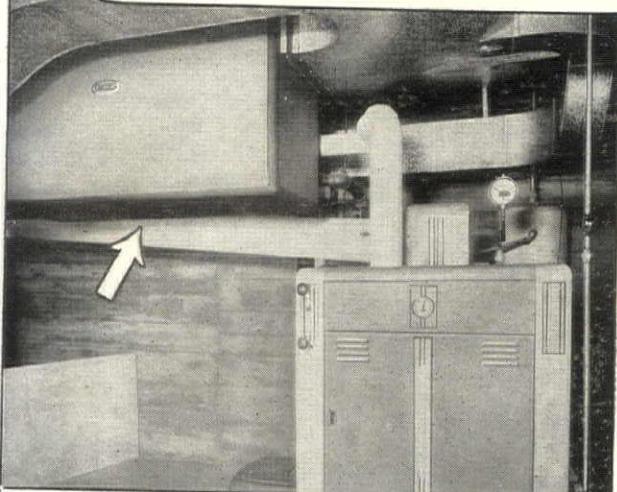
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when you decorate by sending today for "Floors That Keep Homes in Fashion," a new, stimulating, color-illustrated book, filled with ideas for planning different rooms. It is yours for 10c, U. S. A. or Canada. Address Armstrong Cork Products Company, Floor Division, 3703 Mulberry Street, Lancaster, Pa.

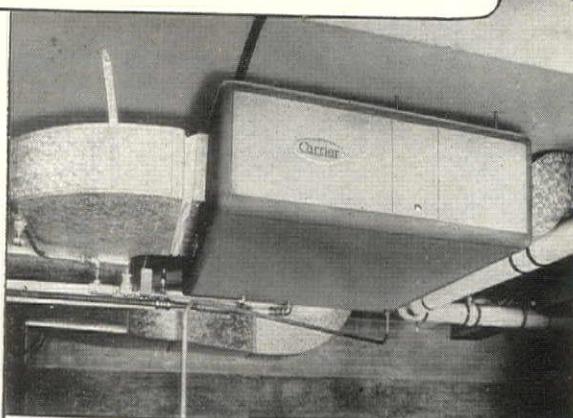
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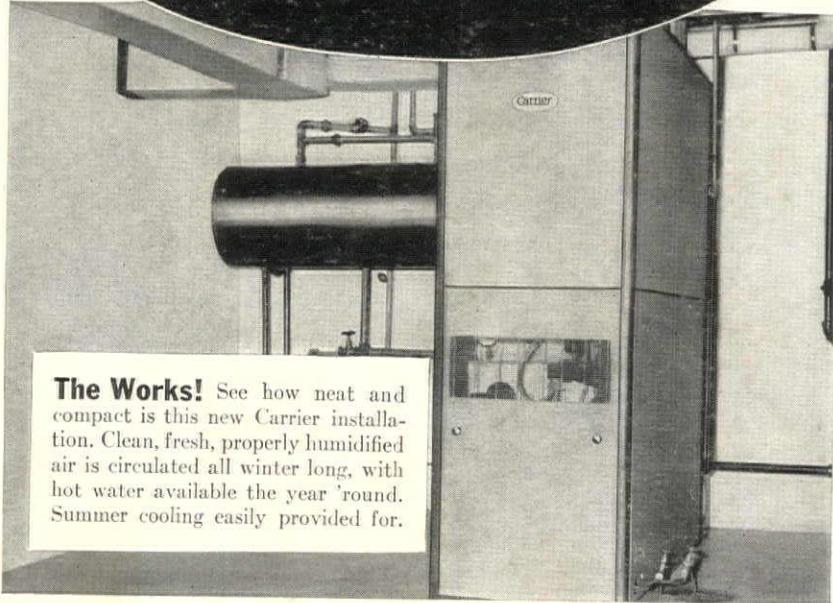


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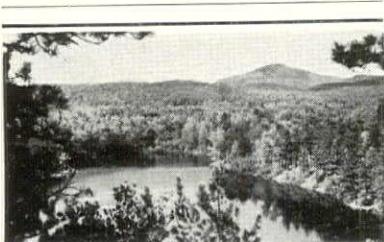
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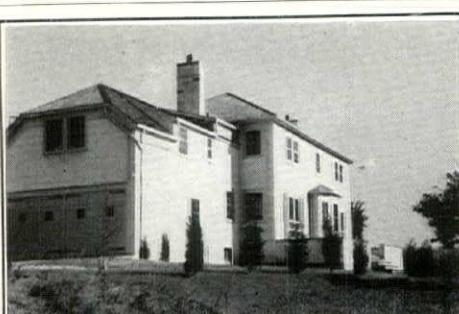
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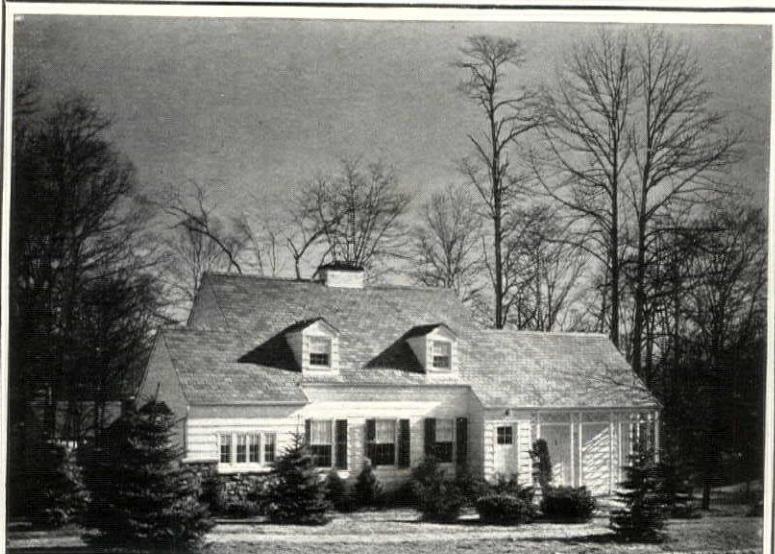
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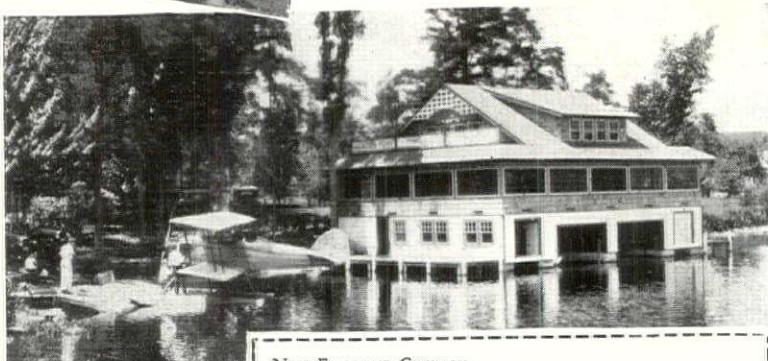
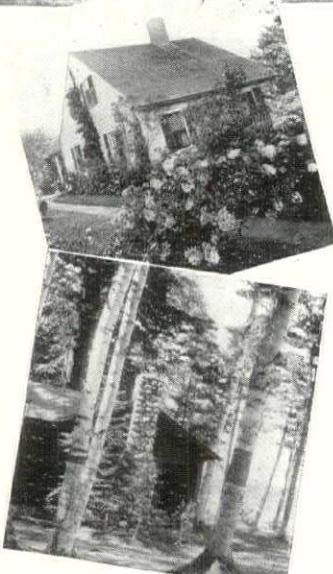
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BERKLEY
In Scarsdale

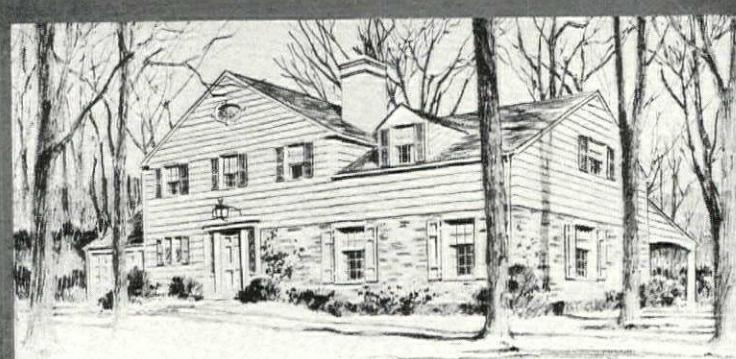
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BERKLEY'S distinguished environment, convenient location, and unusual features, including 6 1/2-acre landscaped private park, made it the choice of **HOUSE & GARDEN'S** experts as the location of the "Ideal House" last year, confirming its appeal to home owners of discrimination.

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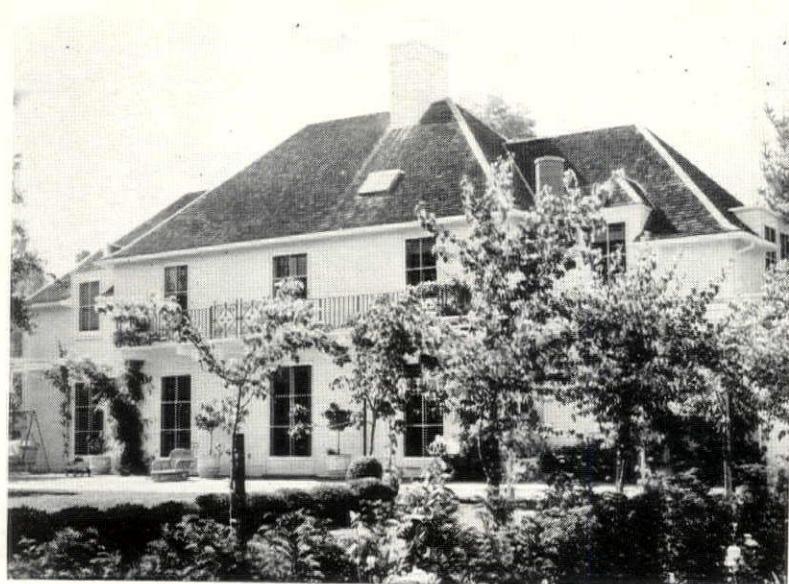
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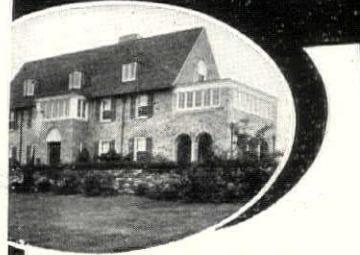
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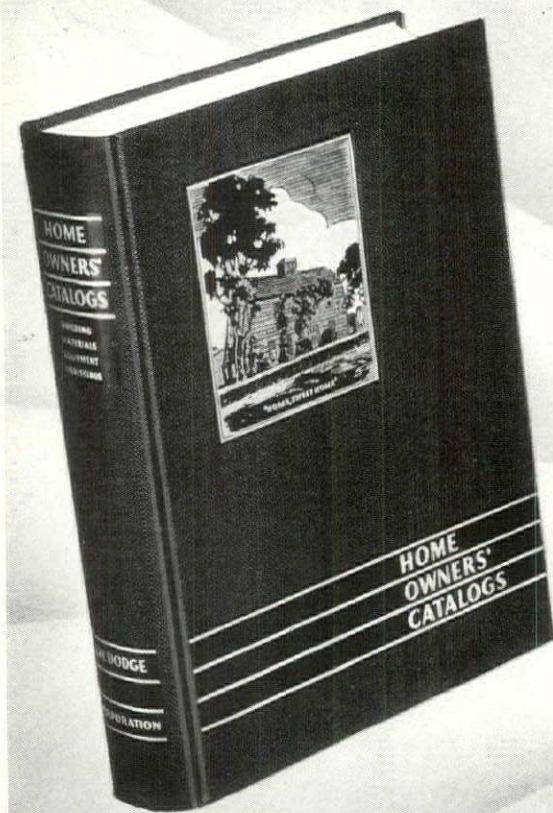
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HOUSE & GARDEN

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CONTENTS FOR MARCH, SECTION II

| | |
|---------------------------------|-----|
| Cover Design by Pierre Pagès | |
| Detail from Williamsburg, Va. | 110 |
| DESIGN | 111 |
| Roofs | 112 |
| Wood Walls | 114 |
| Stone Walls | 116 |
| Brick Walls | 117 |
| Walls: Cement, Etc. | 118 |
| DETAILS | 119 |
| Doorways | 120 |
| Windows | 122 |
| Porches and Terraces | 124 |
| Chimneys | 126 |
| Ornamental Ironwork | 127 |
| Floors and Walls | 128 |
| Fireplaces | 130 |
| Doors and Trim | 132 |
| Stairways | 134 |
| Lighting Fixtures | 135 |
| Garage Doors | 136 |
| EQUIPMENT | 137 |
| Heating and Air Conditioning | 138 |
| Bathrooms | 140 |
| Kitchens | 142 |
| Insulation | 144 |
| Architects, Manufacturers, etc. | 170 |

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HOW TO USE THIS PORTFOLIO

FOURTH in a series of great home-building Double Numbers, this Portfolio is concerned with those details of building which determine the success or failure of the completed structure. Two of the preceding Double Numbers, in September and February, were devoted to architectural plans and photographs. For the thousands of prospective home-builders who have by now tentatively decided upon the architectural plan and style which they prefer, we publish this Portfolio. That it will prove a lively stimulant to the planning pulse of those who had not actively considered building, or remodeling, goes without saying. It is, however, primarily edited for the thousands of our readers, old and new, who are contemplating building in the near future. They know what they want. This Portfolio is designed to help them realize their wishes to the fullest extent.

AND we have kept our architectural friends in mind in the planning of this Portfolio, too. We know their problems. They have told us how often clients come to them clutching handfuls of pictures of unrelated architectural details. From this mess the architect is asked to construct a house. To obviate such helter-skelter planning, we have put our Portfolio in order. We have divided it into sections, arranged related details together, identified the architectural styles and, in general, have tried to give the prospective home-builder a proper orientation for this fascinating business of home-planning. From this attempted codification, incomplete as we regret it must be, we hope will come a better understanding in the layman's mind of what to expect of the architect and, more important, perhaps, what the architect may expect of him.

WORD then, as to the right way to use this Portfolio. If properly read, it can serve as a simplified, pleasant "home course" in architecture which will prepare your mind for your future talks with your architect. Other issues of House & Garden, containing many pictures of distinguished houses and floor plans, may have suggested to you the plan and general mass of the house you like. Armed with this information you look through the pages of your Portfolio, seeking the wall material that seems best fitted to the house in your mind's eye, covering your house, imaginatively, with a proper roof and putting into it just the detail of doors, windows, stairways and equipment that seem to express your needs and wishes. Weigh each selection carefully. Study the means that other able architects have employed to build beauty into houses. Above all keep your mind open for interesting suggestions. Then when you go to your architect to discuss the actual building of the house that is now only an exciting picture in your mind, use this Portfolio and your other collected material to define your preferences.



LINCOLN

FLEUR DE PECHE MARBLE ACCENTS THE GRAY-GREEN MANTELPIECE IN THE GOVERNOR'S DINING ROOM AT WILLIAMSBURG, VA.

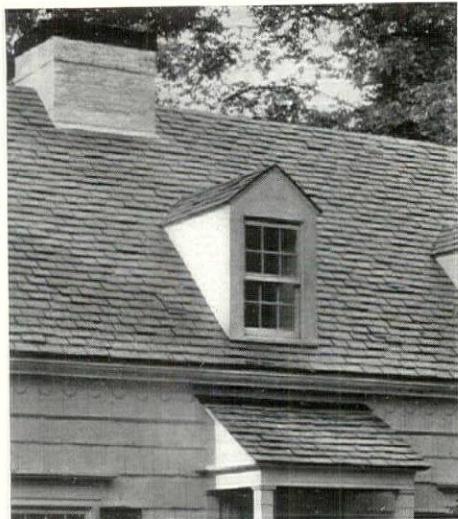
DESIGN

ROOFS · WOOD WALLS · STONE WALLS · BRICK WALLS · WALLS: CEMENT · COMPOSITION · GLASS BRICK

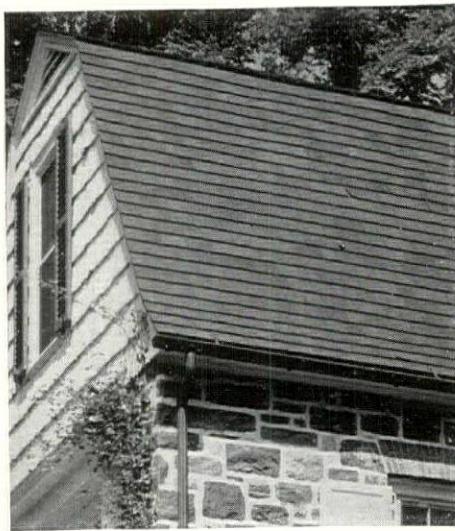
IN ITS broader sense the term "design" includes every drawing made by the architect covering the structural, architectural, or mechanical elements of a building. The plan of a house is as much a design concept as is any part of its interior trim. Likewise the mass of the house, its appearance as one walks around it, is the result of a design idea, first expressed in drawings, then realized in the enduring materials of architecture. Considering this, it becomes apparent that the successful realization of the original design must, to some extent, depend on a discriminating selection of the materials to be used in the building. For each material has a well-defined character of its own. The roof of a house might be surfaced with wood shingles, slate, tile, or with some modern composition; and the walls might be enclosed in brick, concrete, clapboard, stone, etc. And each of these, and several other broad classifications, are again divisible under such headings as various types of shingles, widths of clapboard, sizes and bonds of brick. Texture, color and the appropriateness of the material to the character of the design are matters as important in their way as are the practical questions of durability and economy.

Under the general heading "Design" we have therefore set aside a section of this portfolio to show not buildings in their entirety—since the number of possible designs is almost limitless—but photographs of materials which might be employed in carrying out such designs. We have confined this section to wall and roof surfaces, accenting as much as possible the variations in character mentioned above, without reference to such specific elements of an architectural design as are presented under the section titled, "Details".

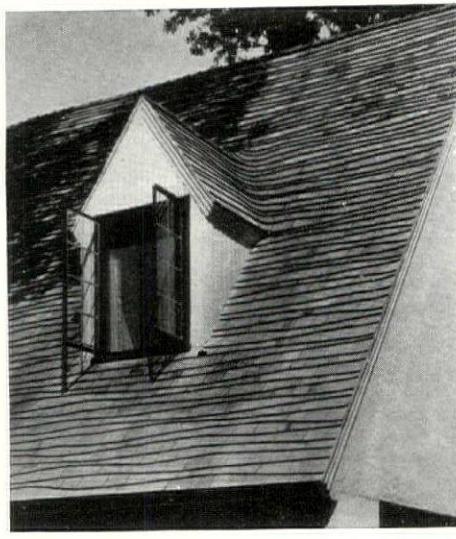
Among the materials shown on the ensuing pages is one—perhaps more—which will ultimately be used in the construction of your home. As you study and compare them, try to visualize the exterior of that home and consider which of these materials will most effectively give it the color, the texture and a subtle quality which may best be described as the "feeling" most appropriate to the design and most satisfying to you.



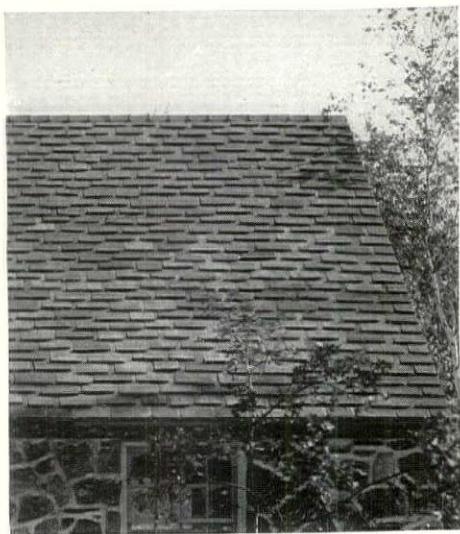
1. Here Pennsylvania black slate covers a roof of New England Colonial derivation, an always popular combination and an enduring one.



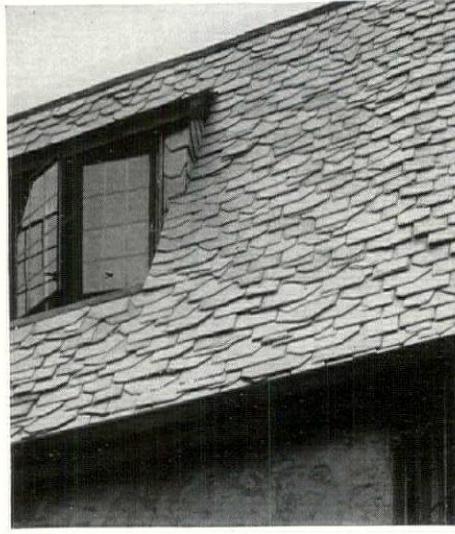
2. Broad-shouldered gambrel roofs of the Dutch Colonial style eliminate the second story wall. Sawed wood shingles were used on this house.



3. Light-weight, but durable, shingles laid with a wavy butt line give an interesting thatched-roof effect to houses of English or French derivation.



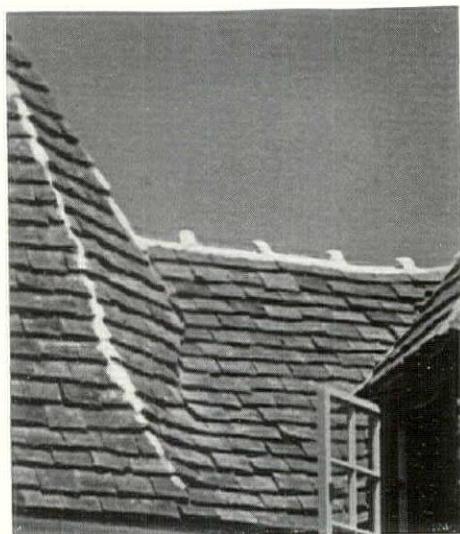
4. A new development in the roofing field is this copper shingle. It is light, fireproof, permanent, of course, and easily laid over existing roofs.



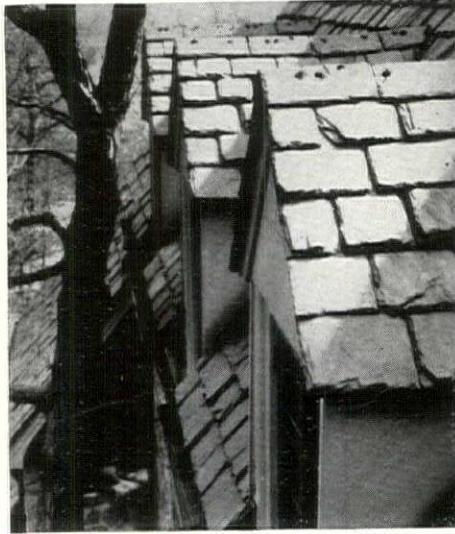
5. The informal character of English or French cottage architecture permits the use of roofing effects such as this one of random widths of slate.



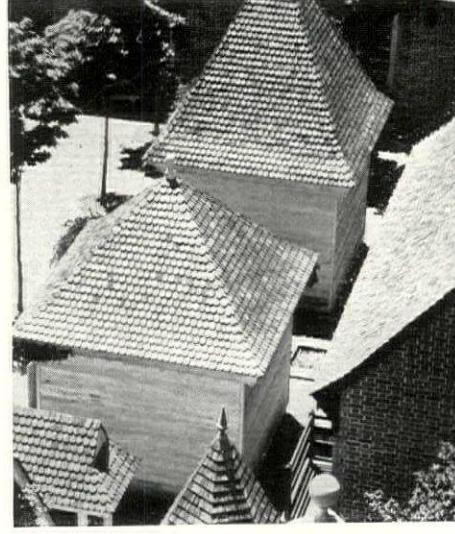
6. In restoring Colonial Williamsburg, fireproof composition shingles made to resemble those on the original structures were generally used.



7. Tile manufacturers offer many interesting types of roofing tiles, in lovely colors and treated to match the surfaces of historical prototypes.



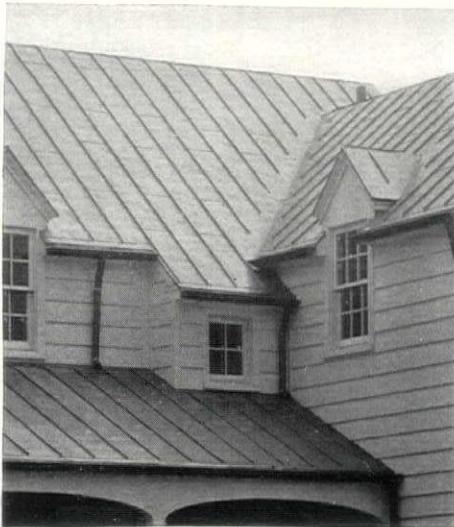
8. Here heavy slates were used to give a rugged, interesting texture to the roof. They will last forever and they give fine character to the house.



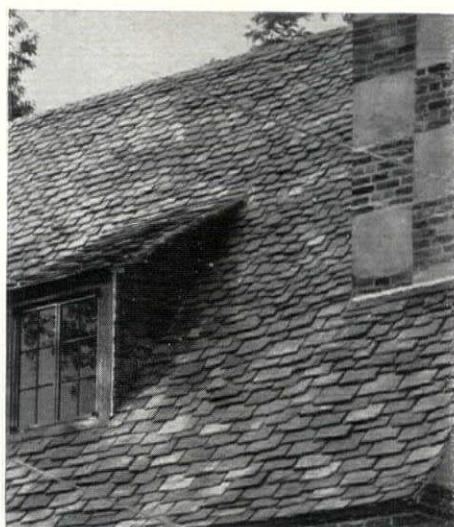
9. Shingles with rounded butts, the delight of Victorian carpenters, have, in fact, an excellent Colonial precedent—as shown at Williamsburg.

IN THE design of some houses, the roof is a featured element of the composition; in others, it is restrained, with the accent placed elsewhere. In our selection of a roofing material, then, we will be careful not to choose too strong a pattern for a quiet, unpretentious roof; nor one too modestly unassuming for a roof which was intended to be boldly assertive. Every material used by an architect on the exposed surfaces of

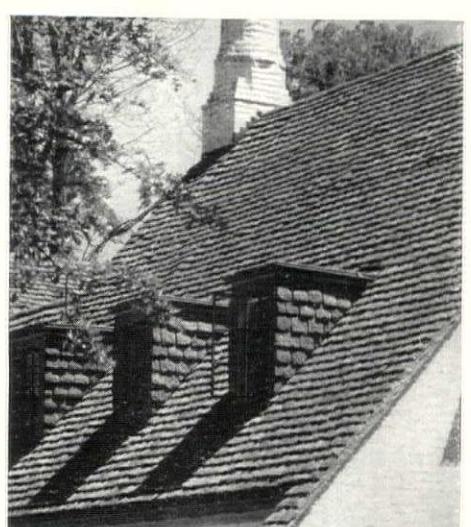
a house speaks, as it were, a language of its own, and, even on short acquaintance, the differences in inflection are discernible. The practical side, of course, must never be overlooked and the owner is well advised who roofs his house for permanence, and freedom from maintenance, as well as for beauty. It is easiest and most economical to do the job right the first time.



10. Regaining popularity, sheet copper is now used generally, as here, with standing seams. Many century-old houses are roofed thus.



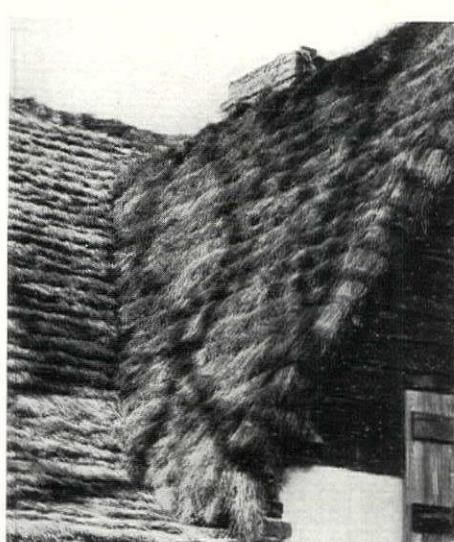
11. Here random slates are carried up the sides of the dormers to give further protection to the walls and make a pleasing unity of the roof.



12. This treatment of the dormers is similar to the one at the left only the roofing material here is an interesting heavy tile of reddish black.



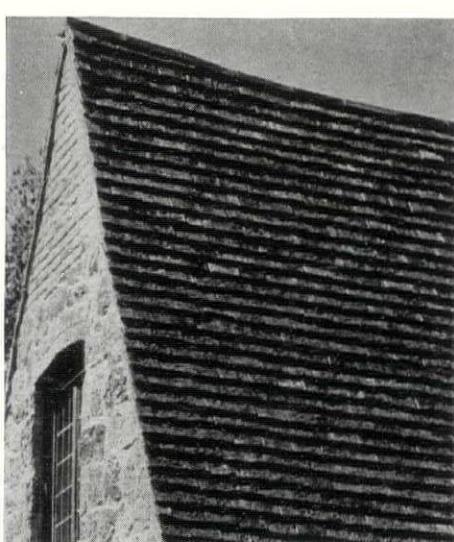
13. An Early American cottage, with white walls and a roof covered with black slates. The contrast is a good one. The roof is durable and fireproof.



14. Recently reintroduced to the readers of House & Garden, thatched roofs are winning new favor. This thatch is firesafe and vermin-proof.



15. Composition shingles are made to resemble historical types closely. They are light in weight, permanent and, of course, are perfectly firesafe.



16. Flat tiles are particularly suited to houses of the Tudor or French Provincial types since they originated with these styles of architecture.



17. This method of laying shingles is known as "Dutch lap". It is economical and, with composition shingles, it gives an unusual effect.



18. Round tiles are properly used on houses of Mediterranean derivation such as are found in Florida or California. They are very colorful.

OF ALL the roofing materials shown on these pages there is scarcely one which is not available in a variety of weights, shapes and colors at varying cost. When making our preliminary selection, therefore, we first limit our choice by our knowledge that a heavy tile, for example, is more appropriate to French Provincial architecture and that an Early American cottage is better roofed in slate or shingle. That being de-

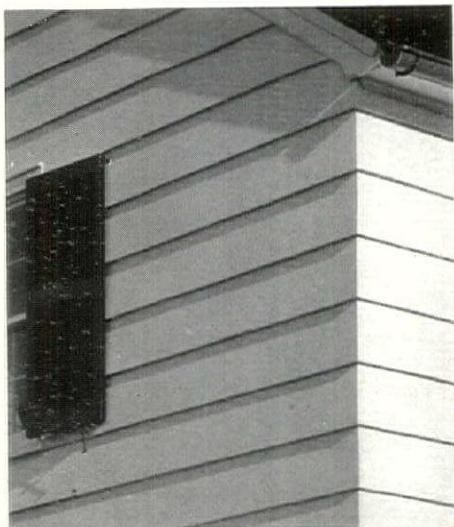
cided, we progress to the selection of suitable weights, colors and textures, bearing in mind that a heavy slate is generally more expensive than a light one and requires stronger framing to support it. We finally select a sound, appropriate, attractive roofing; but we do not spend a disproportionate sum on it, since this is no longer necessary; and there are other important items in the house.

WOOD WALLS

DESIGN



1. Popular in earlier years of this century, stained clapboards, contrasting with white trim as here, are returning to favor for Colonial types of homes.

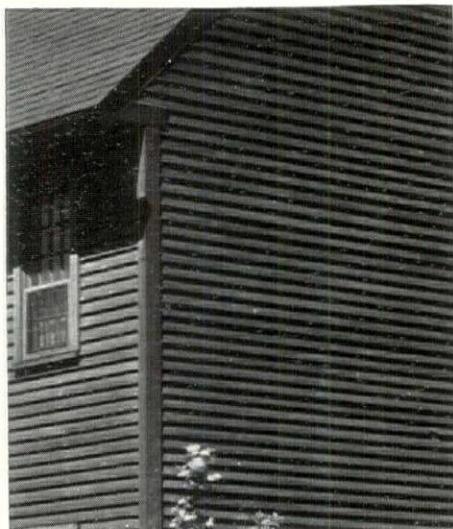


2. The regular shadow lines of clapboard walls, spaced at correctly proportioned intervals, give a lively interest to this type of wall surface.



3. This interesting detail of a wall covered with hand-split shakes shows the natural beauty of these rough textured shingles and the way in

which paint, adding the charm of color as well as protection for the wood, detracts nothing from the beauty of the surface texture.



4. Narrow clapboards, stained or painted brown, represent one of the oldest New England Colonial traditions and are commonly used there today.



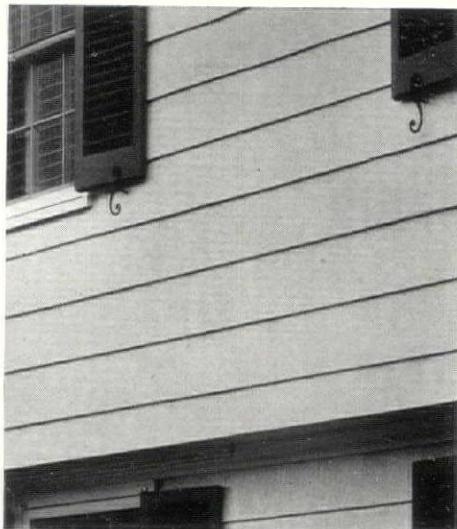
5. The grain of this redwood siding used on a modern home is a decorative feature of the wall. Oil brings out the grain, protects the wood.



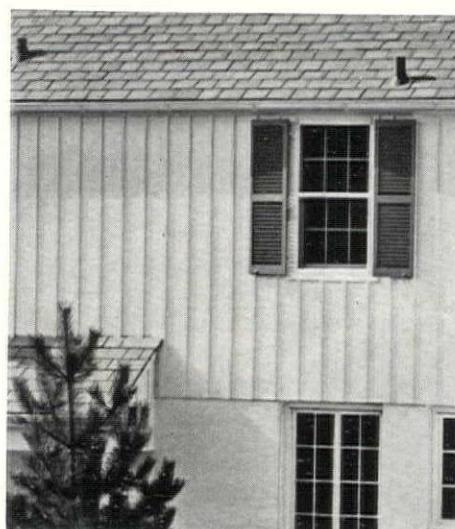
6. This is the type of clapboard used on Southern Colonial houses in the Virginia district. A section from the wall of a house at Williamsburg.

WE LIKE to think that there are few home builders with souls so dead that they do not look long and lovingly on the walls of their home as these walls rise from the foundations to the eaves. And we like to think that, prefacing the actual building, the owner looked at many walls, as an architect does, trying to find in the width of a clapboard, the length and texture of a shingle, a key to some wall's

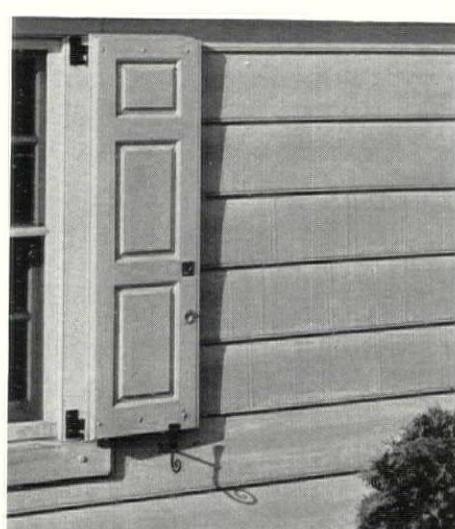
peculiar, individual charm. For on such careful observation depends not only much of the success, but much of the joy of building a home. The infinite variety of materials and the methods of their application may be confusing, at first, but, with the architect's help, the choice soon narrows down and a study of the subtle differences in the remaining few will amply reward the prospective home builder.



7. White painted shingles on a Connecticut residence laid with an even butt line and so closely together that the vertical joints hardly show.



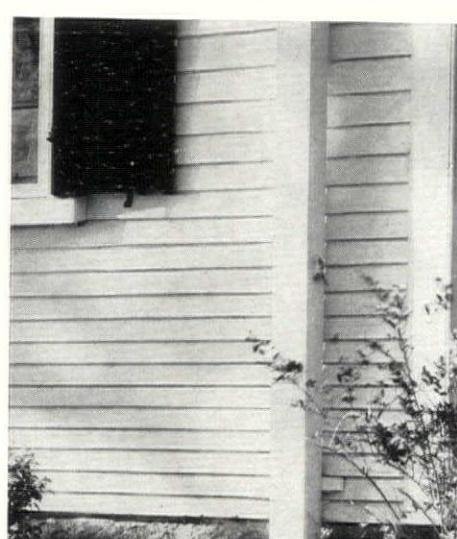
8. Battens, narrow wood strips covering joints on vertical siding, give an interesting surface to an American provincial type of house.



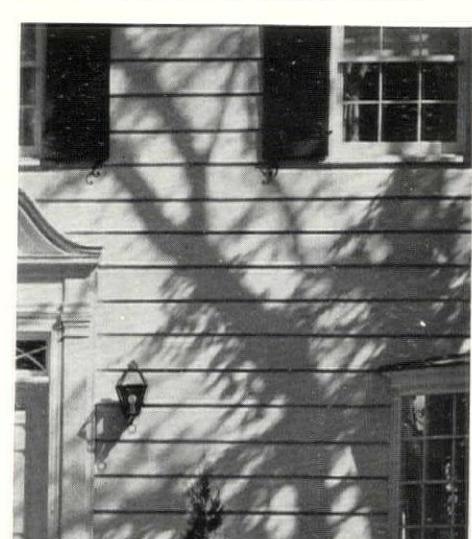
9. A little beading on the edge of these clapboards gives them additional interest and makes them harmonize well with the paneled shutters.



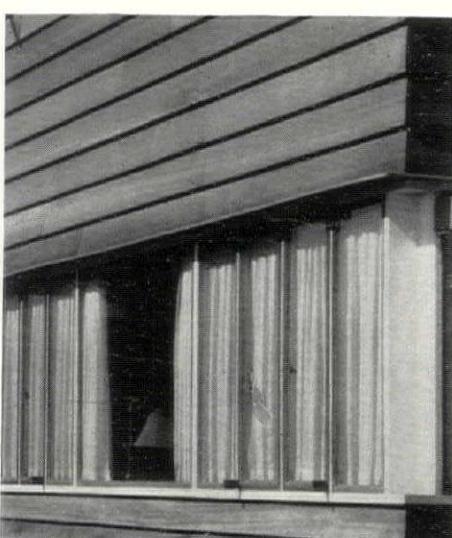
10. Here an interesting surface texture has been economically attained by the use of ordinary shingles laid with a staggered butt-line.



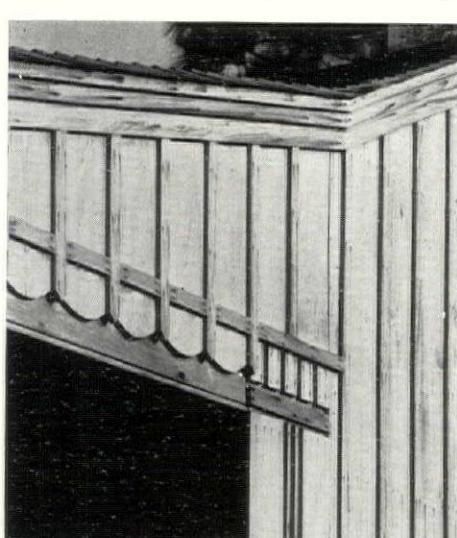
11. The higher the fewer. An old New England Colonial trick was to lay the clapboards narrow at the bottom of the wall, wider at the top.



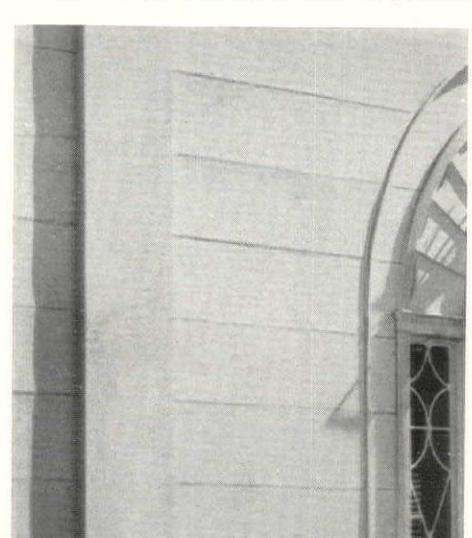
12. The irregular shadow patterns cast by the foliage of trees and shrubs contrast pleasantly with the regularly spaced shadows of the clapboards.



13. Wood has not been so commonly used in modern architecture as some other materials, but here redwood clapboards show its possibilities.



14. "Eternal" cypress has been used in this Florida home in an interesting surface made up of vertical siding with well designed, decorative battens.



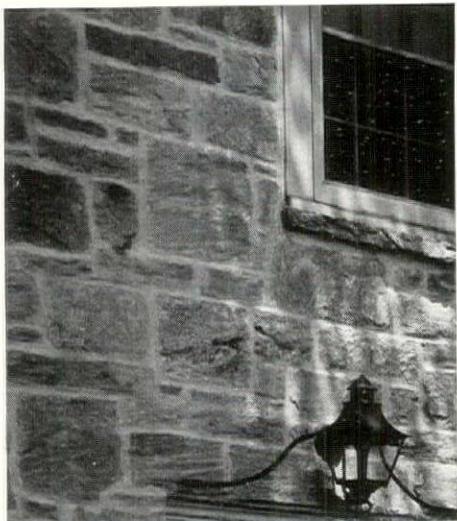
15. Flush siding, which does not have the prominent shadow lines of shingles or clapboards, was commonly used on formal types of Colonial homes.

CALBOARD, shingle and siding, pine and red cedar were perhaps the favorite, because the most available, of building materials in early New England history. They were handled with the skill and insight characteristic of a good craftsman, and in this latter day we can do little to improve upon the quality of that work. We enjoy, however, a wider selection than was theirs, and if cypress from Louisi-

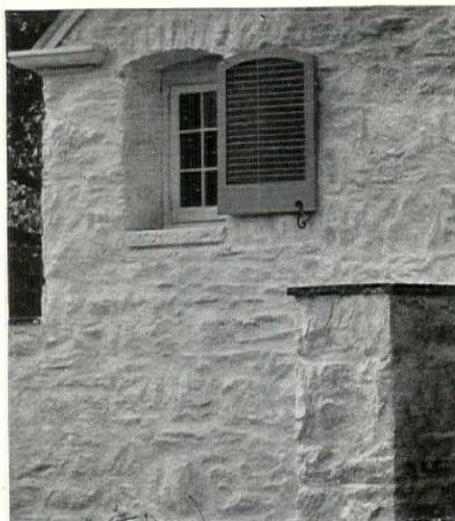
ana or redwood from California is the ultimate choice, we may have it as readily as they had pine boards from the forests of Massachusetts. Note, on these pages, the variety of effects obtained by the use of wood in different forms, the bold ruggedness of handsplit shales, the smooth surface of flush siding, the strong lines of clapboard appropriately sized in accordance with the good traditions.

STONE WALLS

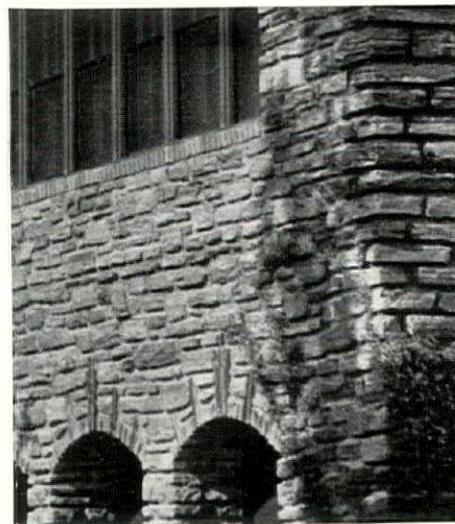
DESIGN



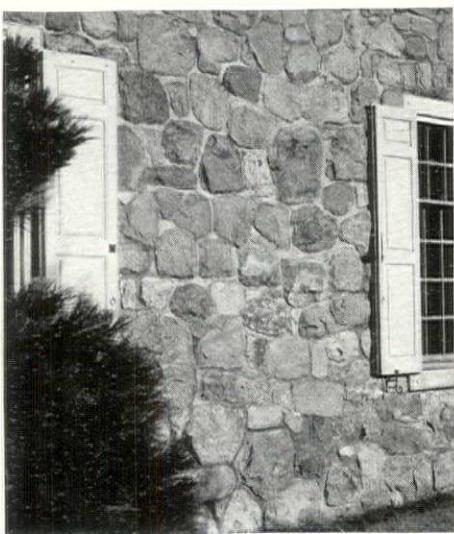
1. Squared stone laid in a random pattern gives a good range of color and texture to the wall and imparts a pleasing trim, finished appearance.



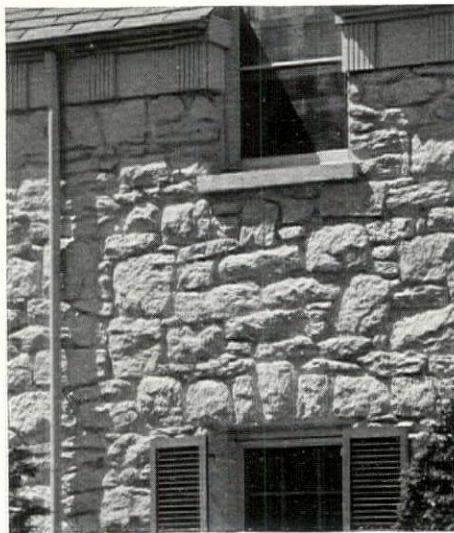
2. Joints in this stone gable-end have been thickly "buttered" with mortar and the whole wall whitewashed in the Colonial manner.



3. The raked joints in this stonework accent the shadow lines of the courses and emphasize the horizontality of the mass of the building.



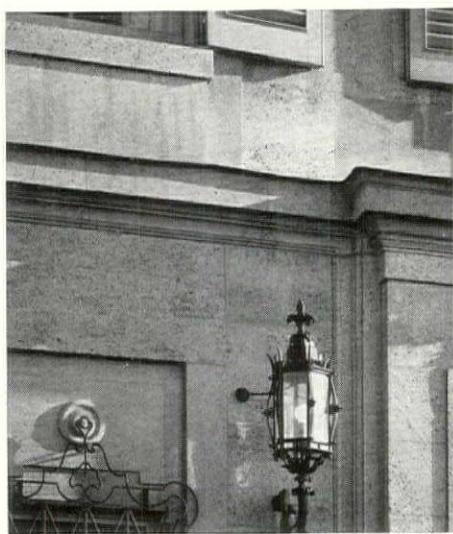
4. This fine Pennsylvania wall is laid up in what is known as an uncoursed rubble bond, an old pattern which gives a very craftsmanlike effect.



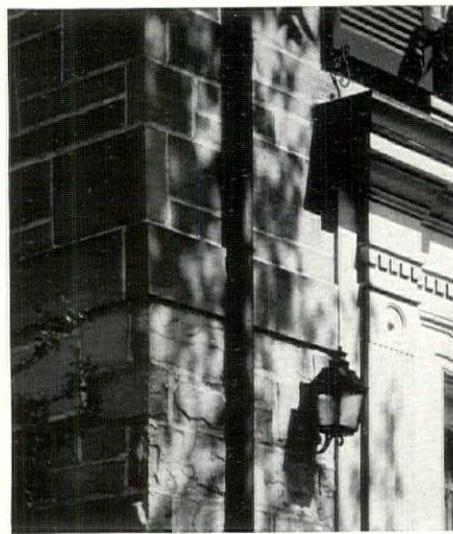
5. An interesting pattern of fieldstone roughly faced and painted white. The window opening is decorated with a flat arch and a keystone.



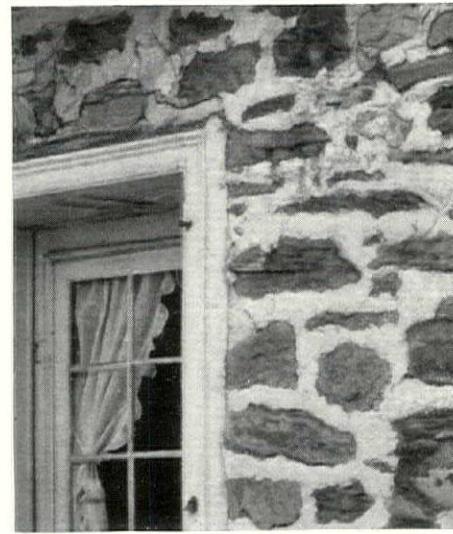
6. Contrast this picture with the one directly below. In the wall above, the stones project beyond the plane of the mortar joints.



7. Here cut stone has been used in the formal, elegant manner of the French and Italian architects. The tight-fitting mortar joints hardly show.



8. In this Cleveland house the light-coloured mortar joints accent the random, interesting pattern in which the smoothly cut stone has been laid.

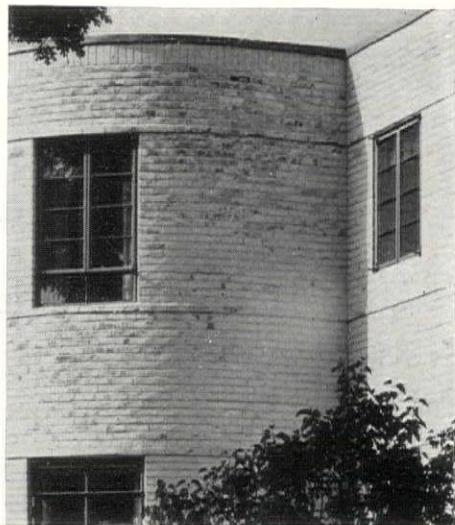


9. An example of the well-known old Colonial stonework from Bucks County, Pa. Here mortar overlaps the stone, giving a smooth surface.

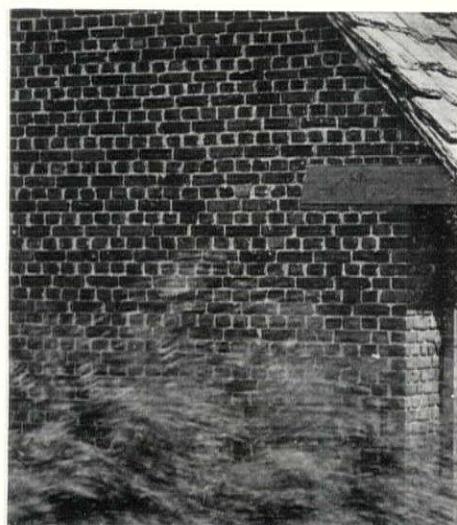
SYMBOLIC of strength, and time-honored in its association with every type of architecture throughout the centuries, the stone wall possesses a charm peculiar to itself. Since the use of stone has been so general in all countries and in all eras, it is appropriate to almost any architectural style with the possible exception of Modern, which is usually more successfully rendered in modern materials. If good

building stone is available near the site of your new home—and by "good" stone we mean that which is workable, durable, and of good color—then this material may be a logical selection. The manner in which it is cut and laid will depend upon the character of the architectural design. When a design is founded upon a tradition, the stonework should be strongly reminiscent of that tradition.

BRICK WALLS DESIGN



1. Brick, one of the most ancient of building materials, adapts itself well to the rectilinear requirements of modern forms of architecture.



2. The most popular brick bonds for all types of architecture are probably English, Flemish and Common. English bond is shown above.



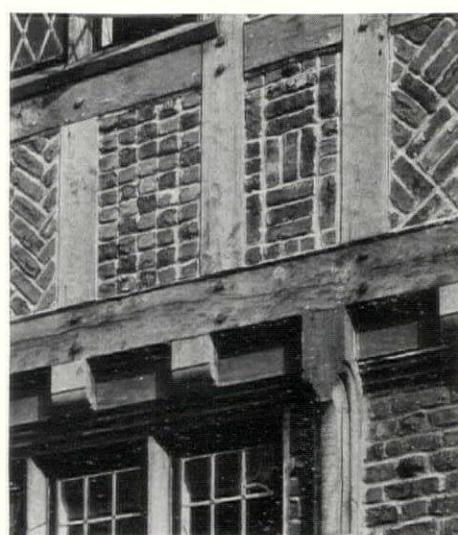
3. Bricks of special size and uneven shape are used in this California English type of house to give an interesting texture to the wall surface.



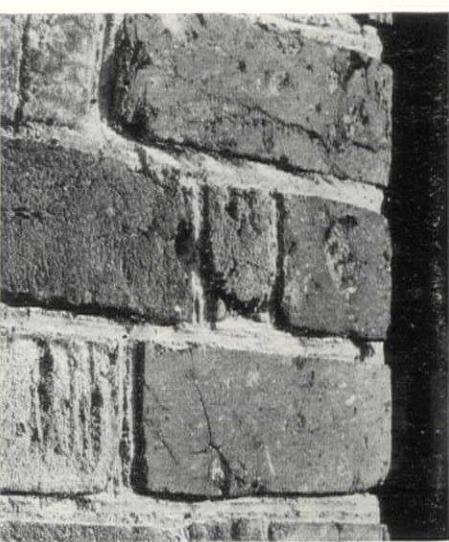
4. Here brick is used decoratively for quoins, in a Common bond, at the corner of the wall and in a projecting band course below the windows.



5. Blue-green glazed headers in the upper section of this Flemish bond wall at Williamsburg, Va., contrast with salmon yellow-red stretchers.



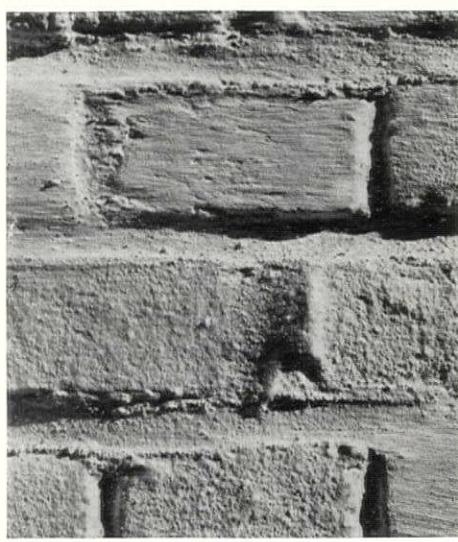
6. Brick nogging between the timbers of Tudor English houses may be laid up in a number of interesting patterns, a few of which are shown here.



7. Bricks used in restoring Colonial Williamsburg are made and laid in the old manner. They are bigger in size and are laid in oyster-shell mortar.



8. "Headers" are the short way of the brick, "stretchers" the long way. This sample of Flemish bond shows the way the pattern is achieved.



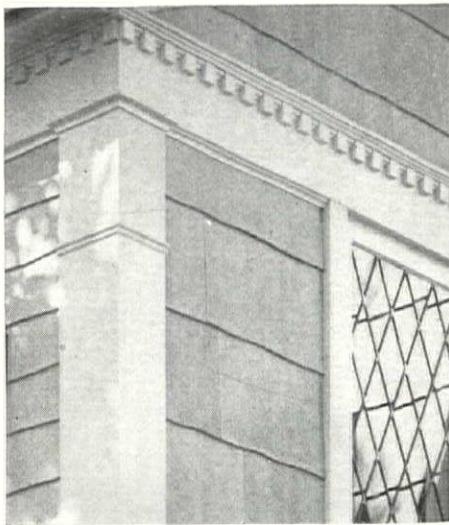
9. The practise of painting brick surfaces is common on the East and West Coasts and is rapidly becoming popular in the Middle West.

IN THE hands of a competent workman, brick is a highly adaptable material and the number of difficult bonds and patterns to which it lends itself are legion. This, however, is not to say that one's choice of the brick or the bond should be haphazard. Tudor architecture, in which the structural lines of the building were emphasized by exposing the heavy timbers of the frame, made free use of the decorative possibilities of

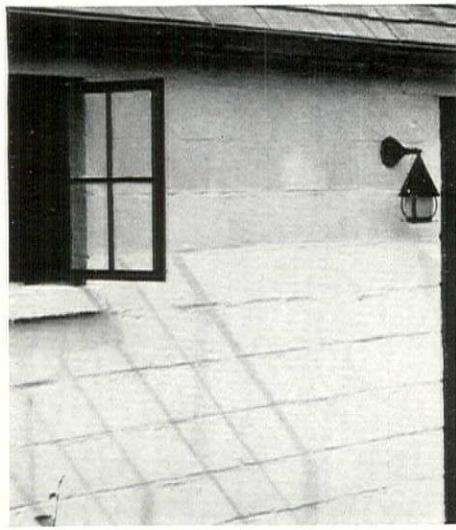
brick. Our own Colonial architecture, on the other hand, shows the designers' awareness that when the exterior walls are built entirely of brick, that brick must be chosen carefully for color, for surface and for size, and laid in a simple bond which will impart a feeling of strength and repose to the structure. Flemish and English bonds, as illustrated above, were used in much of the best Colonial work.

WALLS CEMENT, COMPOSITION, GLASS BRICK

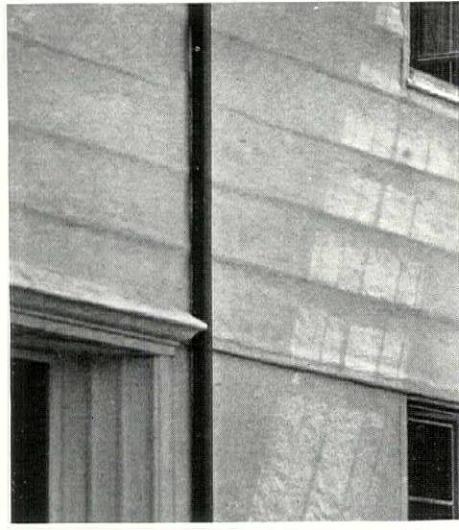
DESIGN



1. Much progress has been made in the development of composition shingles. Here is one, with an interesting butt line, laid in two widths.



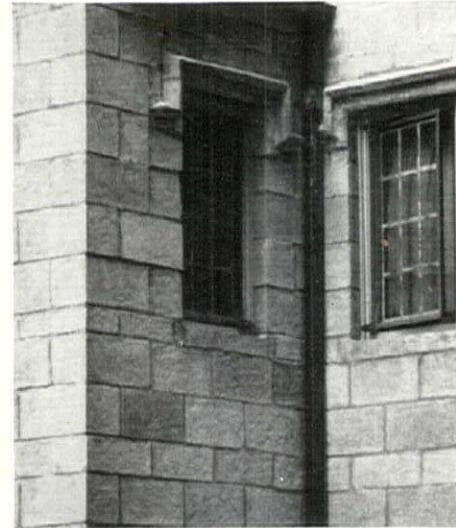
2. Cinder concrete block is often used today for the walls of houses. Here we see it, covered with a cement paint, in a small, charming cottage.



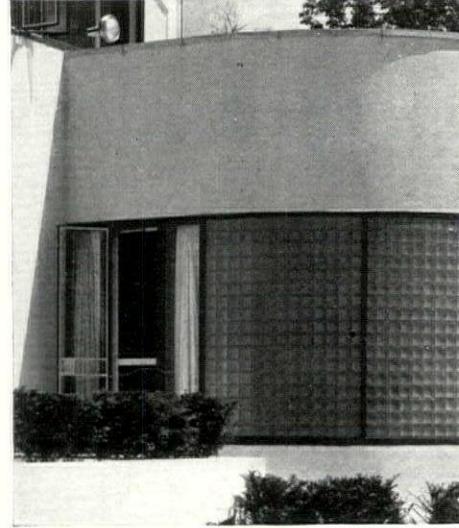
3. Stucco is readily worked into a variety of forms and textures. In this home the second story wall was molded into pleasing horizontal surfaces.



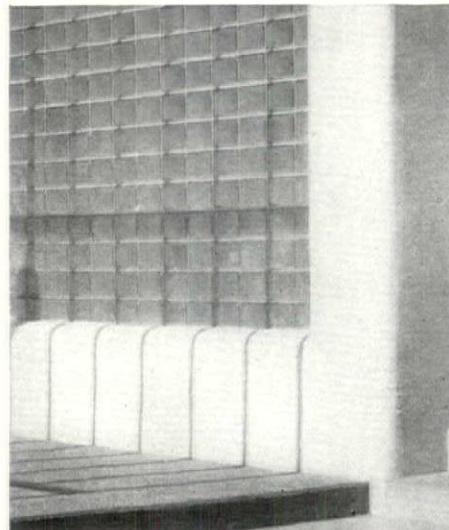
4. A new product is this composition clapboard, marked with an authentic wood grain and having the desirable factor of fire-safety and permanence.



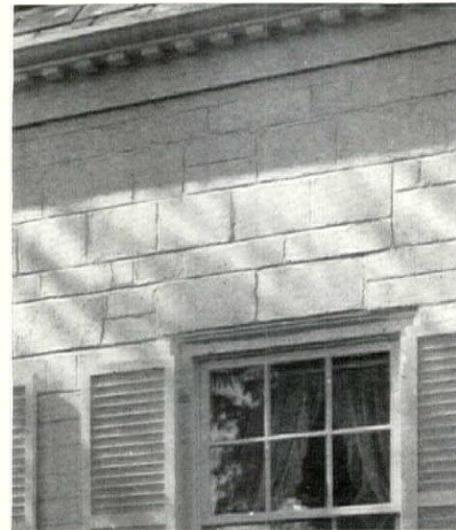
5. Concrete block is used here in a house of English derivation to simulate the coursed ashlar walls of the traditional houses of this type.



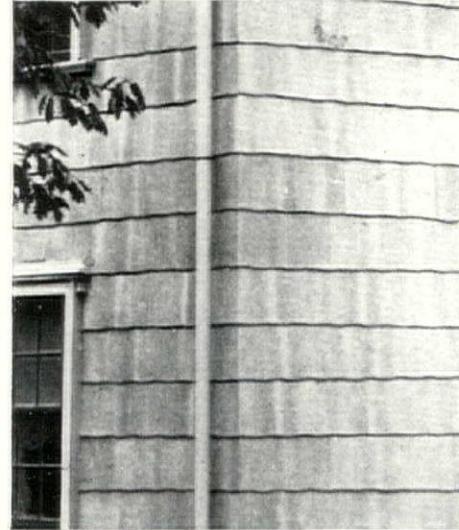
6. Stucco covers the cinder block walls of this handsome modern house. Glass brick, a very new material, is also used for the curved bay.



7. Another combination of glass brick and stucco which gives a decidedly modern effect, one which will make the house bright both inside and out.



8. Cinder concrete blocks, painted and laid in random courses, give beauty to the walls of this house. This material is economical and enduring.



9. A composition shingle which closely approximates the surface texture of wood shingles is used here in restoring an old Colonial house.

THE fact that modern building materials—new or improved substances perfected in industrial laboratories—are highly appropriate to the more modern styles of architecture is not to say that they are inappropriate to the more traditional styles. Concrete, for example, or stucco lend themselves admirably to many homes whose prototypes were originally built in wood, stone or brick. Shingles and clapboard,

fabricated of enduring, firesafe materials, and skilfully designed to simulate natural wood, may be used with excellent effect. But the major claims which these materials have on the home builder's interest are due to their own inherent worth. Often quite economical by comparison with other materials, they are simple to use, long lasting, and, in most cases, entirely free of maintenance expense.

DETAILS

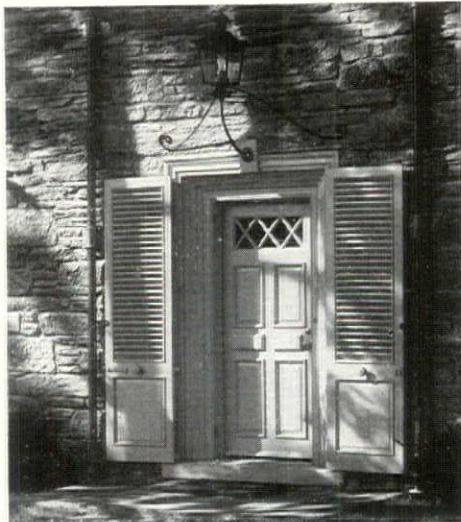
IT IS unlikely that the individual who first used the phrase "mere detail" was an architect. Architectural details include such items as entrance doors, stairways, fireplaces and, in fact, almost every design element in the building, aside from its general mass and proportions. The work and skill required in the designing of these details is no small part of the architect's task, for, as the plan and mass fix the general scheme of the structure, the details are the particular, defining elements which give to that scheme life and light and color.

It is essential, of course, that all the architectural details of a home be in harmony with the spirit and tradition of its basic design—what we sometimes call the "style". This restriction, however, need never result in a solution which is much at variance with the practical, functional requirements which conditions or our own predilections may impose. Small windows were often used in the homes of Colonial America, for example; but if we, with our modern attitude toward light and air, want to give some of our rooms the benefit of large windows, we may certainly do so—and without stepping far outside the true spirit of the Colonial tradition.

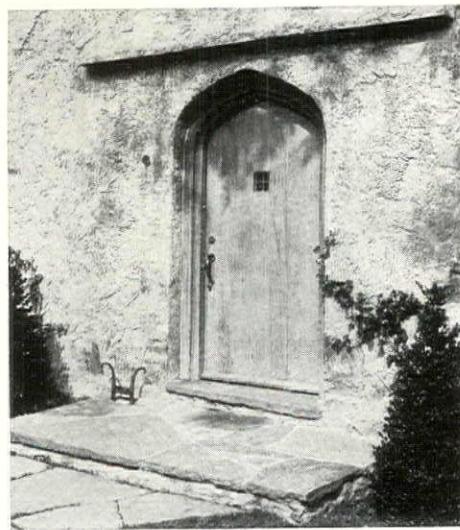
This point of view should be borne in mind while looking through the photographs to which we have devoted this section of our portfolio. We present this collection of details because they seem to us highly suggestive of the variety of possible solutions to the same problems. In some cases the reader may find a design which seems to him exactly right for his purpose. More often, we believe, he will gather ideas from several designs and, discussing these with his architect, will assist in the evolution of a design which suits him, personally, better than anything we have shown. We hope it will be so. These details were originally drawn by well-known architects, occasionally taken from famous buildings which represent the acme of a certain tradition. But in the final analysis, even though our intuitive response to some traditional architectural form dictates that the details of our home be in accord with that tradition, still there remains, and should remain, the desire somehow to express something of ourselves in their design.

DOORWAYS

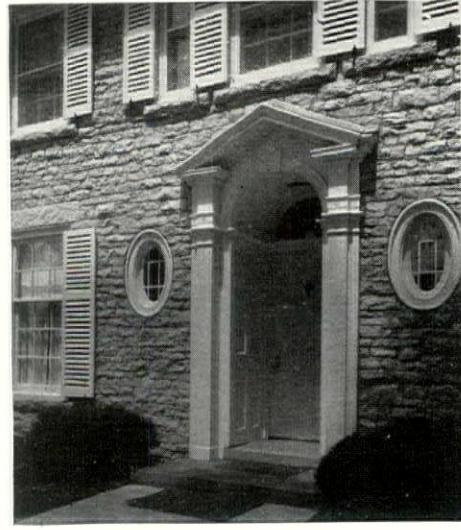
DETAILS



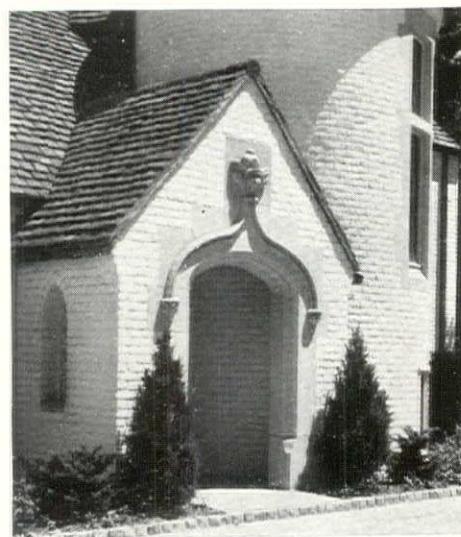
1. An unusual but charming doorway. This is the sort of detail it pays the home-builder to study when he or she is planning the new home.



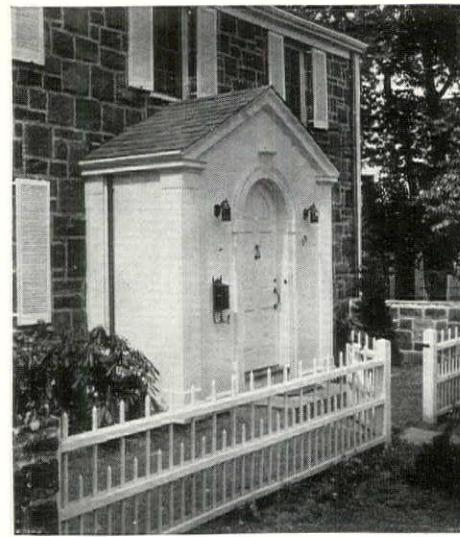
2. The Norman arch, exemplified here, is suited to a house of Early English or French derivation. Detail and door must be kept simple.



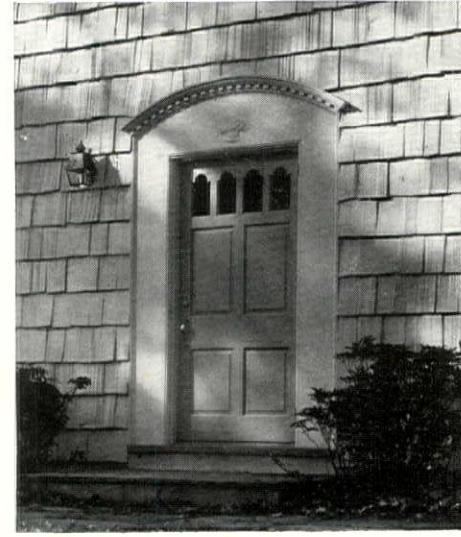
3. Again white is used to effect a pleasing contrast with gray stone walls. This doorway is of Late Colonial or Georgian character.



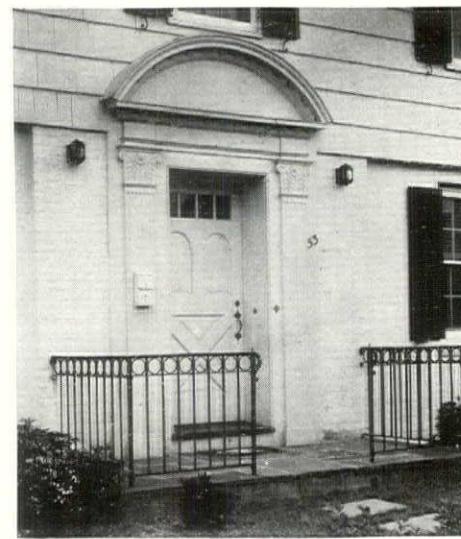
4. Gracefully carved stone and painted brick decorate the rather imposing doorway of this Detroit home in the small French château style.



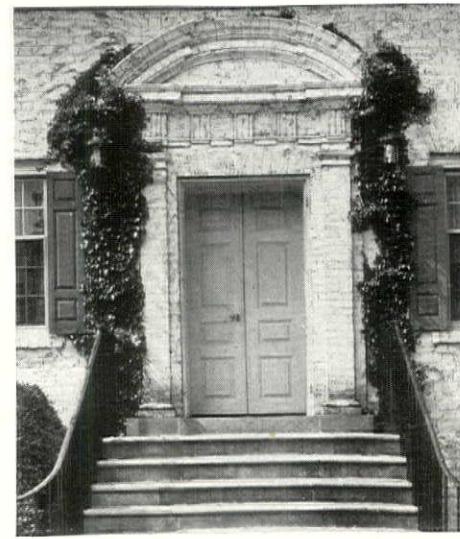
5. The traditional New England vestibule, handled with rare skill. The refined details of the trim complement the formality of flush siding.



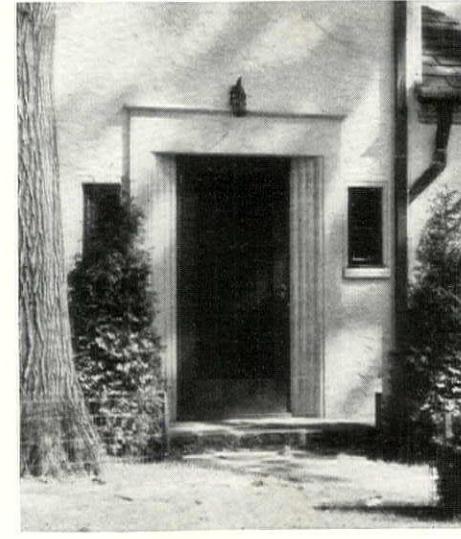
6. A little applied ornament in the form of a basket of flowers repeats the graceful arch of this simple but very attractive Colonial doorway.



7. Recessed panels in the first story brick wall frame the windows of this house and add importance to the well-designed Colonial doorway.



8. The old Colonial residence of General Cooke, at Claremont Manor, Va., has this fine doorway built up of brick and then whitewashed.



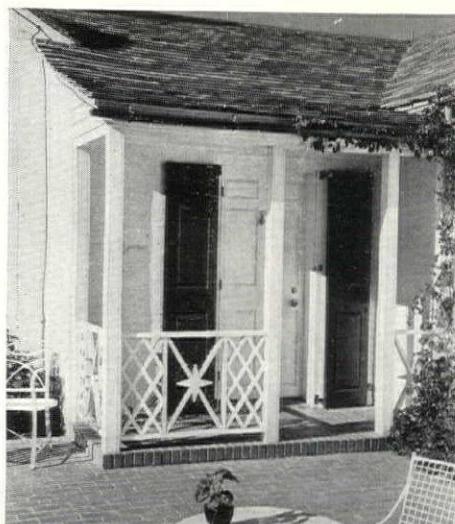
9. This simple doorway adorns a house of English antecedents which is perhaps more modern in the style of its details than it is English.

AS EVERY man's home is his castle, he may well consider the front door of his home as the all-important symbol both of his sovereignty and of his hospitality. Architecturally, it is perhaps the most significant detail of the house. It may be monumental in character, or the essence of simplicity, depending always on the nature of the house itself—for the entrance is a kind of architectural synthesis, an

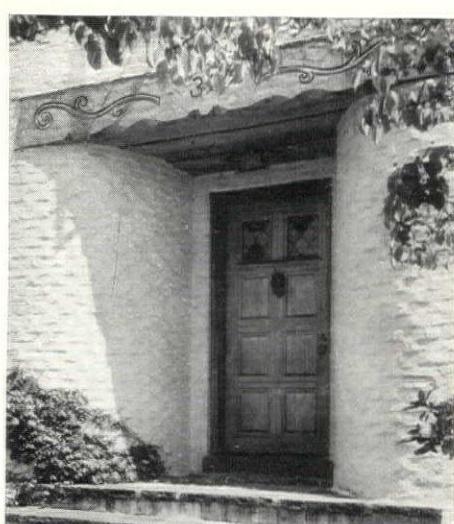
introduction to the design and spirit of the whole house. Look, for example, at the illustrations shown above. In no case is any considerable portion of the various houses shown; yet in every case it is possible to make a very shrewd guess as to the general appearance of the house, and even as to what one might expect to find inside. Note that meaningless and unnecessary detail is carefully avoided.



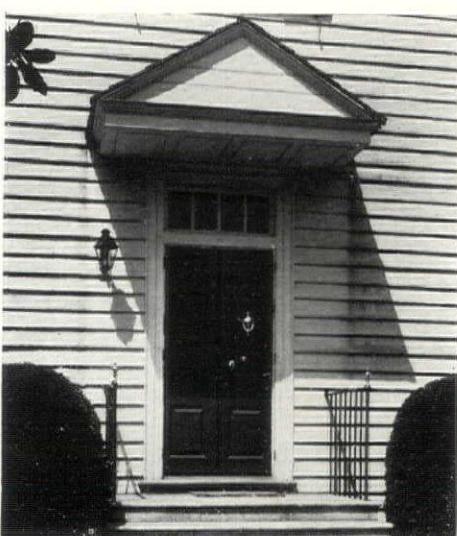
10. Dutch doors are proper to houses, like this one, of informal Colonial character. They are useful, too, in the control of ventilation.



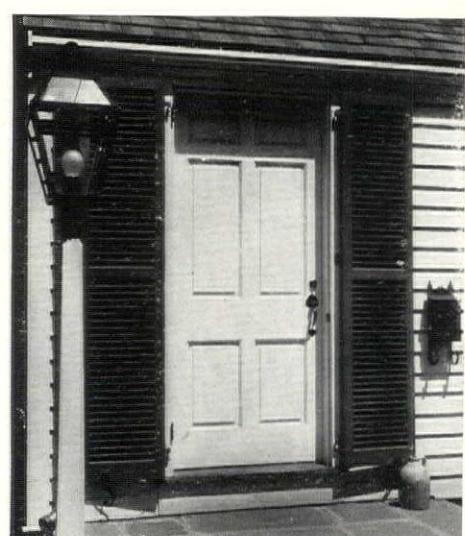
11. This charming little porch and doorway are from a house in Sioux Falls, South Dakota. The detail is excellent, the effect very pleasing.



12. Here a massive carved oak beam is used to decorate the simple entrance doorway of a white-painted brick house of the Tudor type.



13. A simple doorway from Williamsburg, Va., in which the charm of right proportions is evident. The hood over the door is typically Colonial.



14. Visitors to Cape Cod have noticed that the majority of old houses on the Cape have this type of shutter on either side of the door.



15. A well-designed doorway in which the light over the door is made an interesting feature of the composition. The style is Georgian.



16. Doorways, being the most prominent detail, must be strictly in keeping with the architecture. Here is a formal door for a town house.



17. Tall hollyhocks surround an interesting doorway, painted dark brown, of the very early New England Colonial type. The detail is simple.



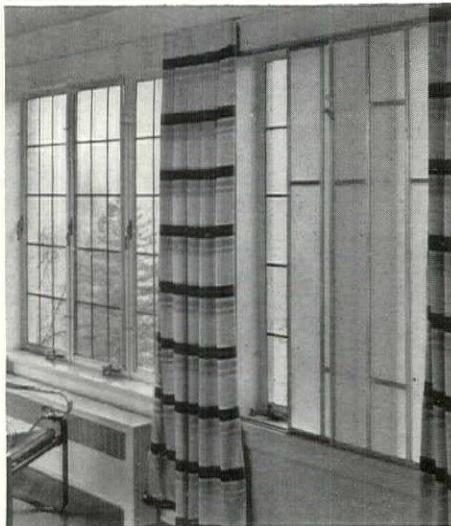
18. The formal elegance of the Regency or Georgian style requires a rather severe type of doorway, decorated perhaps, as here, with ironwork.

THE eighteen doorways shown on these two pages may not, of course, be considered representative of all possible doorways. They serve, however, to illustrate good design in the popular architectural styles. And all of them have this one important virtue in common: they are to a high degree characteristic of the building of which they are a part. This quality, together with a certain simple dig-

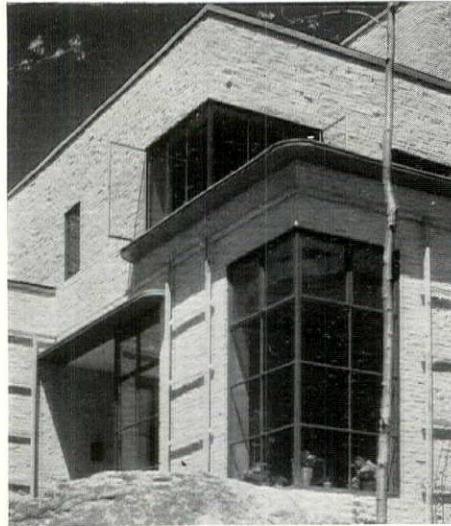
nity and repose, is what we may expect from the work of a competent architect. In the final analysis, the door itself is the important feature. Enclosing it, and giving emphasis to that importance, the frame is simply a detail. But this detail should be so harmonious with the house as a whole that in effect it epitomizes the character of the architectural design, and makes the entrance an appropriate introduction to your home.

WINDOWS

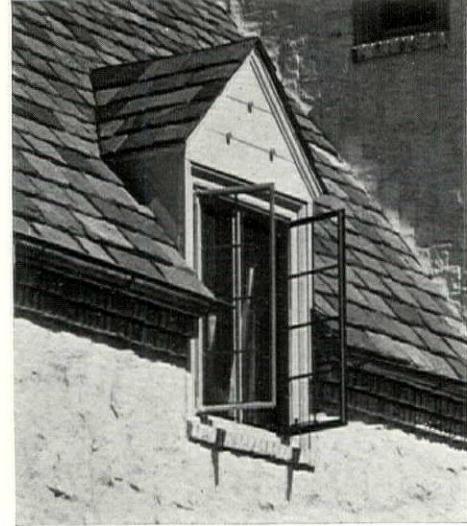
DETAILS



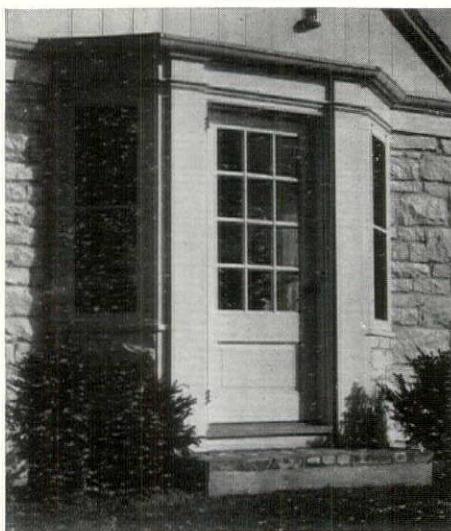
1. A translucent plastic is used here for the first time in sliding panels which serve as a double sash. These may be illuminated at night.



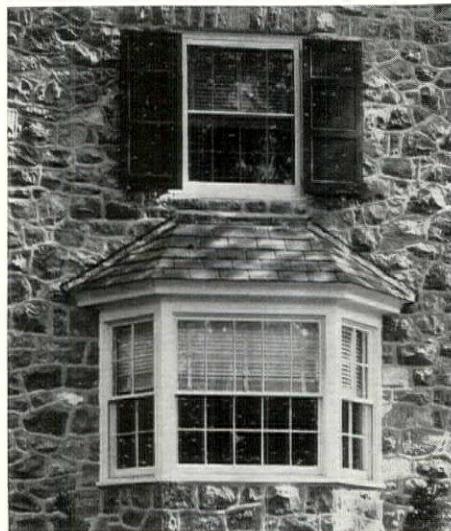
2. Probably the most welcome contribution of modern architecture is the corner window. It permits a wide-angle view, admits more sun.



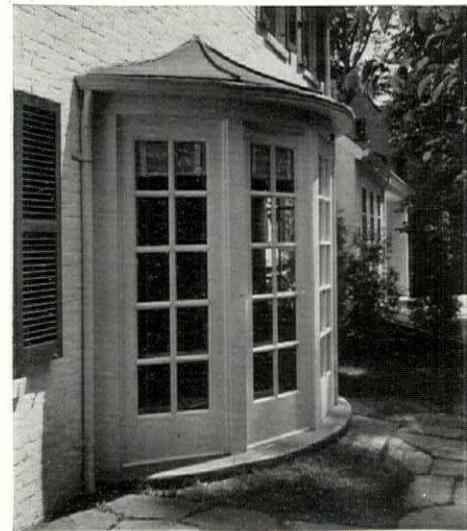
3. The French practice of breaking the dormer through the eaves has been widely adopted in this country for Georgian and Colonial houses.



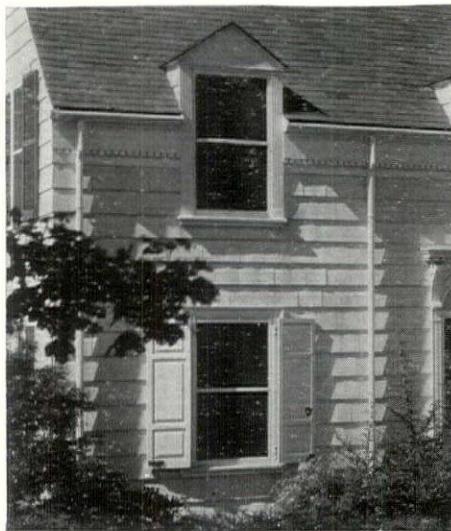
4. Here a bay window at the end of the living room gives access to the garden by means of a French door and a brick-covered step.



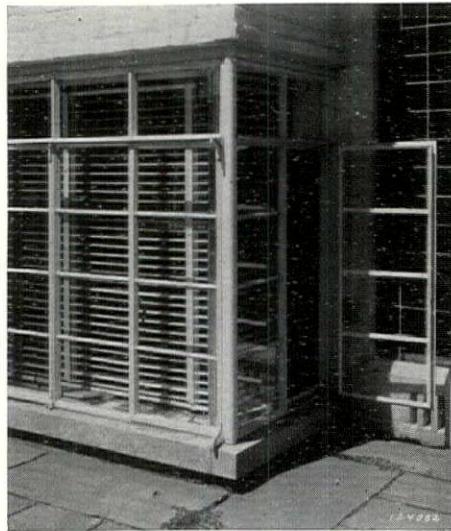
5. The bay and second-story window shown as a unified composition in a gable end. Notice the width of this new double-hung stock sash.



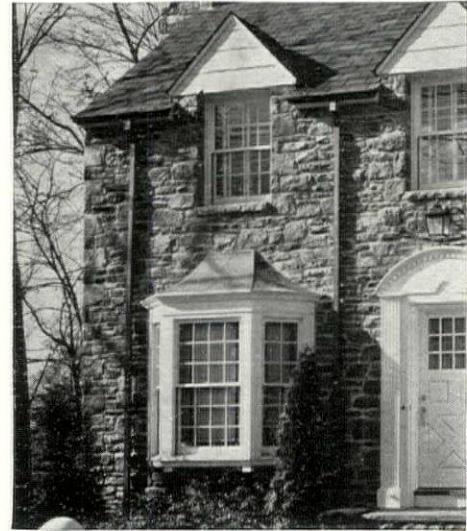
6. The last year or two has seen a tremendous growth in the popularity of bay windows for houses of the Colonial and Georgian types.



7. This is an example of good relation between first- and second-story windows. The details of both have been excellently worked out.



8. Here's how a modernist plans a bay. Metal sash and trim are used and the design is such as to admit the maximum of light and air.



9. Copper- or lead-covered roofs are commonly used over bays. Notice here the way the gables of the dormers rest on the stone wall.

IN POINT of design, windows must be considered from two positions: the exterior of the house, and the interior. Or, to state the case differently, a successful window must be attractive and appropriate in design, and must adequately fulfill its function. It is probably best to approach the window problem from inside the house, since that is where the window does its work. The functions of this essential part

of the home are to admit light, to permit effective ventilation, to afford clear, undistorted vision and, very often, to be an important decorative element in the room. Before any very serious consideration is given to the architectural design in which the window is to be clothed, these functional requirements should be clearly met in whatever degree may be desirable.



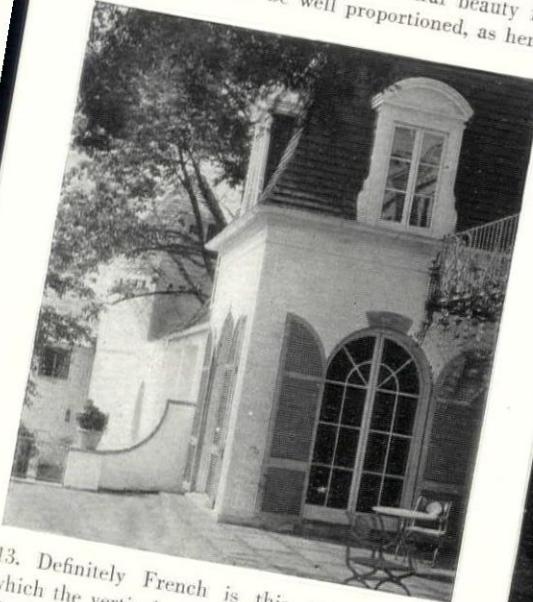
10. Attractive garden vistas require the use of large windows to bring the natural beauty indoors. They must be well proportioned, as here.



11. This bay, supported on brackets, is of the Colonial type. And notice the placing of the dormer here, at the line of the eaves.



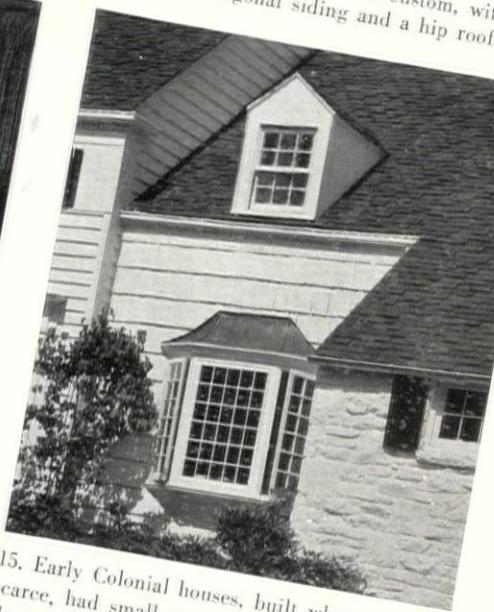
12. A Williamsburg dormer, raised well up into the roof as was the Colonial custom, with random width diagonal siding and a hip roof.



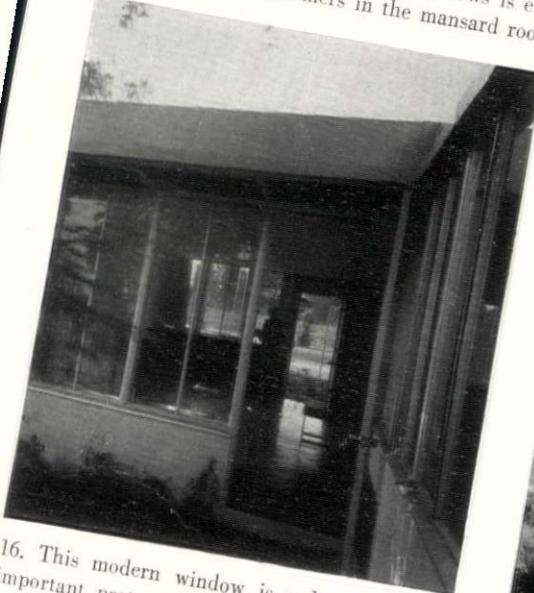
13. Definitely French is this composition in which the vertical accent of the windows is emphasized with big dormers in the mansard roof.



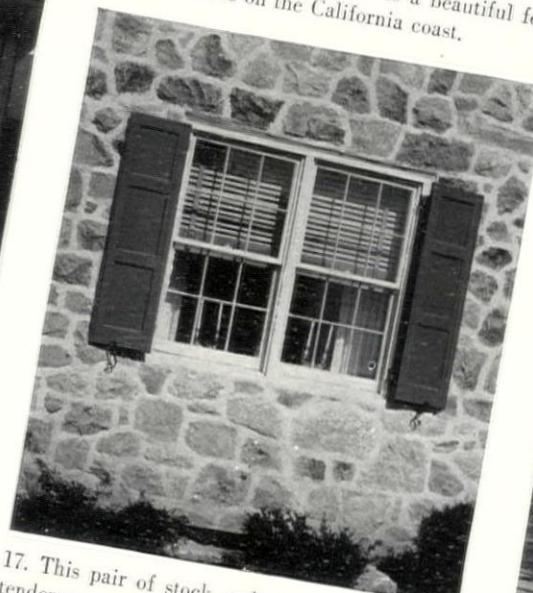
14. A picture not hung on the wall but framed by it. This "picture window" is a beautiful feature of a house on the California coast.



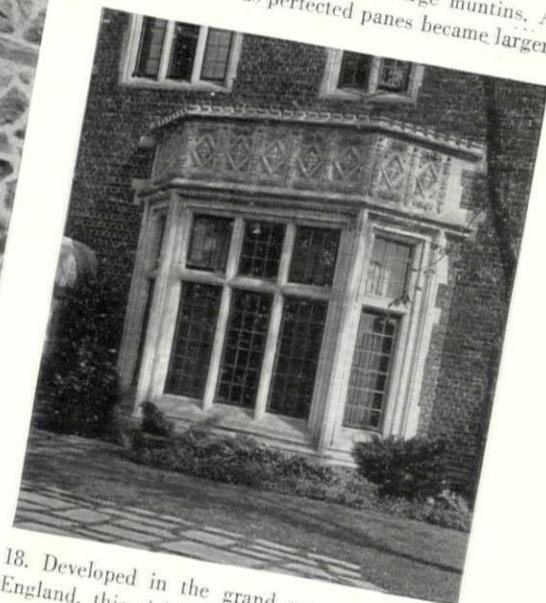
15. Early Colonial houses, built when glass was scarce, had small panes and large muntins. As glass-making was perfected panes became larger.



16. This modern window is a large and very important part of the modern house. This one is from a house designed by Richard Neutra.



17. This pair of stock sash feature the modern tendency toward slim muntins (strips between the panes). They are light and easy to operate.



18. Developed in the grand manner of Tudor England, this richly ornamented bay has large stone mullions and the typical leaded glass.

After we have established, in general terms, the sizes and types of windows which the various rooms of the house require, we can progress to the specific treatment of their design. Perhaps it has been decided that a large window at one end of the living room would be attractive. As indicated in the photographs above, this feature can be designed in a variety of ways, the choice, as in other details, being

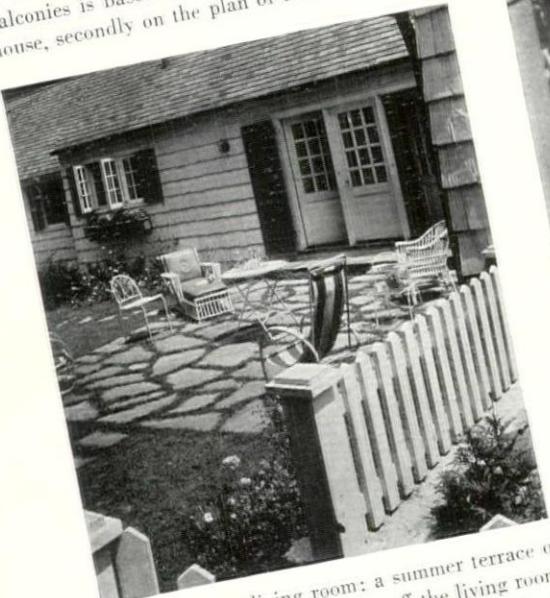
influenced by relative appropriateness to and harmony with the rest of the design. The same conditions apply to smaller windows and dormers. As between casement and double-hung windows, the choice may be considered a matter of personal preference. Although casements are traditional in much European architecture, as double-hung is favored by Colonial, these traditions need not be held binding.

DETAILS PORCHES & TERRACES

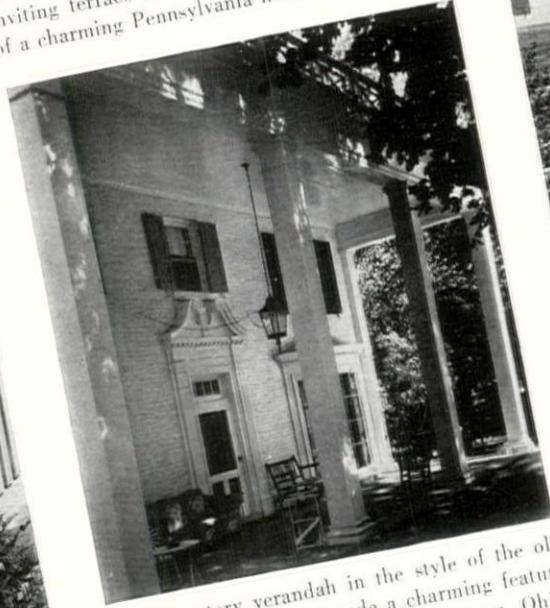


1. The proper planning of porches, terraces and balconies is based first on the orientation of the house, secondly on the plan of the house and lot

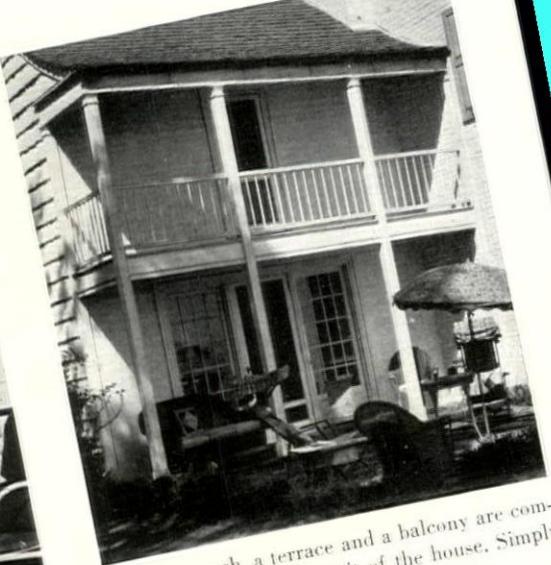
and thirdly on the style of architecture. This inviting terrace is in a sunny, protected corner of a charming Pennsylvania house.



4. The outdoor living room: a summer terrace of flagstones set in turf, opening off the living room, which may be reached through French doors.



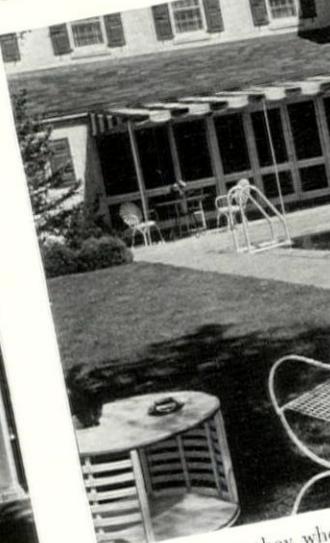
5. A two-story verandah in the style of the old South which has been made a charming feature of a house recently remodeled in Dayton, Ohio.



2. Here a porch, a terrace and a balcony are combined in one attractive unit of the house. Simply designed, they have charm and livability.



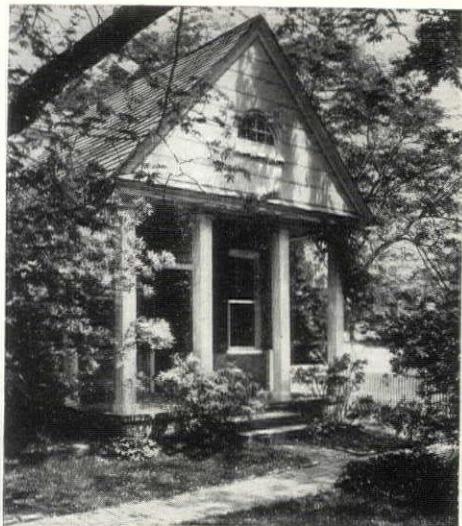
3. This is an interesting treatment of a the second floor. The railing is simple, and well suited to the design of a



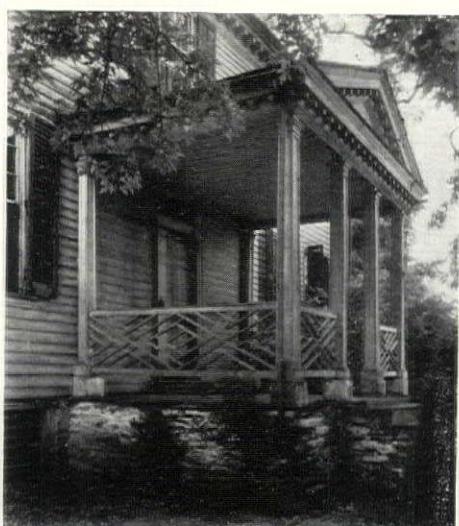
6. Fortunate are they who

IT MIGHT have been more accurate, had space permitted, if we had headed these two pages, "Terraces, Balconies, Porches, Verandahs, and Covered Walks". In the stricter sense, a porch is a covering over the entrance, projecting somewhat beyond the face of the building. Three of these are well illustrated at the top of the opposite page. The other covered outdoor areas might better be described as verandahs

or covered walks. The important consideration however, is what kind of outdoor space to project to call it. This little collection may suggest solutions, the best one for a given home being adapted to the owner's needs. Note how all these are not only to the house, but to the surrounding



7. A Williamsburg, Va., entrance porch of well-studied proportions and excellent details. The square reeded columns seem modern in feeling.



8. An old Colonial entrance porch in Albemarle County, Va., showing the Chinese Chippendale influence in the design of its graceful railing.



9. Benches on either side of this Colonial porch and vines wreathed around the columns serve to make it a happy spot on warm summer days.



10. In Pennsylvania this flagstone terrace, large window and wrought-iron balcony decorated with flower-pots are reminiscent of a French manor.



11. An interesting view from the covered passageway of a recently completed Colonial farmhouse. The timbers and walls are whitewashed.



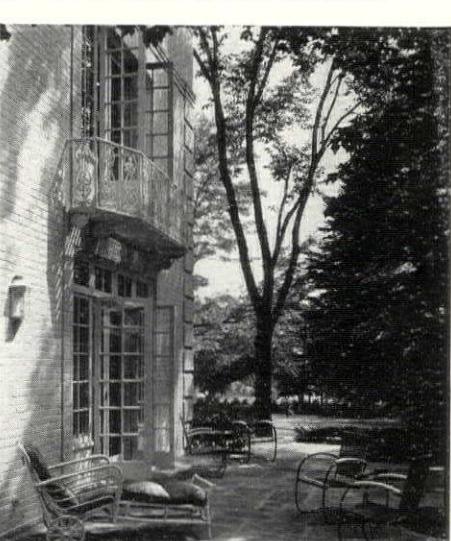
12. In warm climates such as Florida, and California, where this house is situated, porches and balconies also serve to shade the house.



13. From a bedroom window one looks down on this inviting terrace where grass grows between the big flagstones and vines climb on the walls.



14. California patios provide interior porches and balconies. This one, with brick floor and simple detail, is of a particularly attractive type.



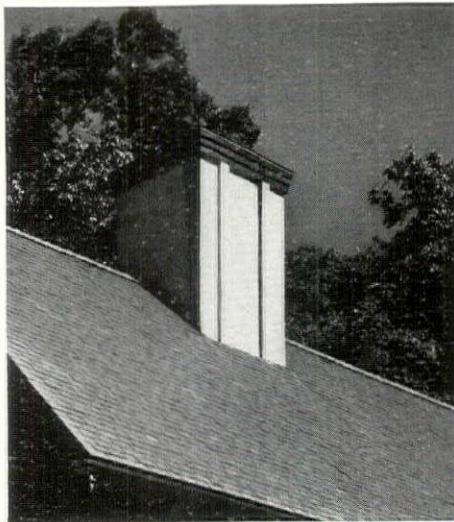
15. Where shade trees abound, the open terrace is the most luxurious of summer rooms. The cast-iron balcony is a pleasant feature here, too.

IT HAS been pointed out that orientation is an important factor in establishing the proper place for the terrace or porch on the plan of the house. This is a planning problem rather than one of detail, but it seems to deserve special mention. Remember that no one orientation—the south side of the house, for example—is ideal under all circumstances. Consider the relative importance of a sunny and a

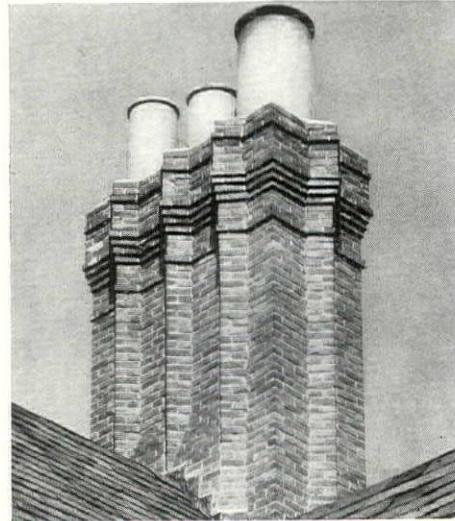
shady position; consider the direction of the prevailing breeze; consider the most attractive outlook; and, if the site is in a suburban community, consider the desirability of privacy. Then, since it may not be possible to combine all the best elements in one location, let your choice be based on those which are of greatest importance to you. What you are planning is an outdoor summer living room.

CHIMNEYS

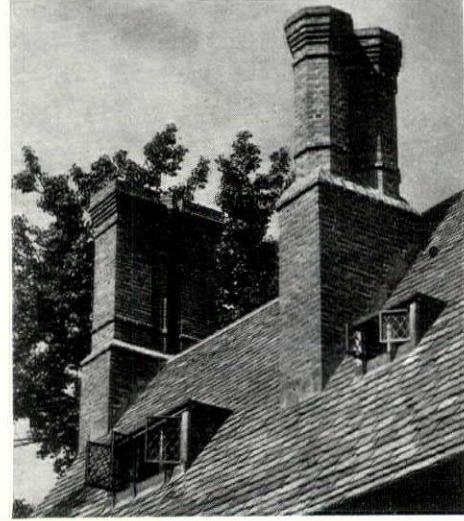
DETAILS



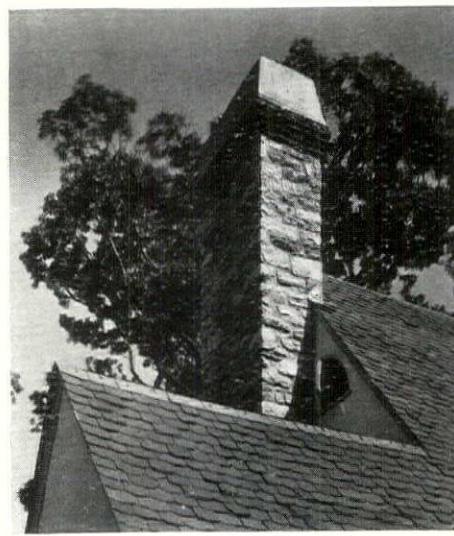
1. Sturdy central chimneys were a feature of the New England houses of early Colonial days. They were built up in brick and cement-covered.



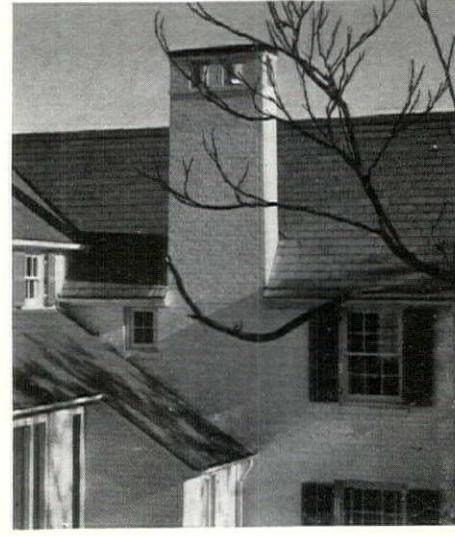
2. The houses of Tudor England made a decorative feature of their chimneys. Chimney pots, of random heights, often surmounted them.



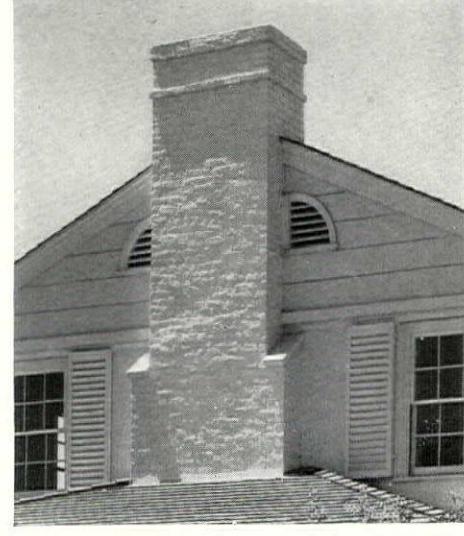
3. In the English type of house, chimneys may have entirely different designs, each one boldly and skilfully decorated as in this house.



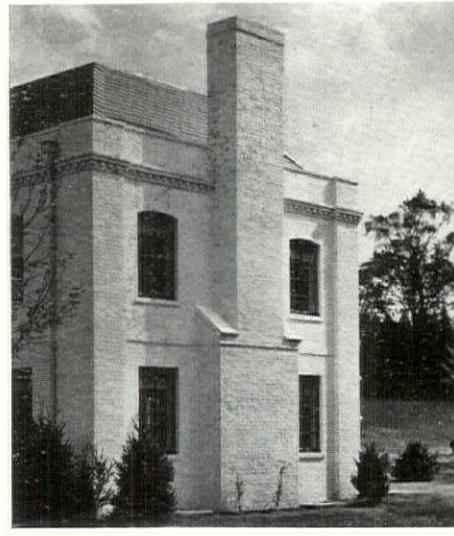
4. Another type of chimney for a house of English derivation is this one where a well-designed cap tops a pleasing stone chimney.



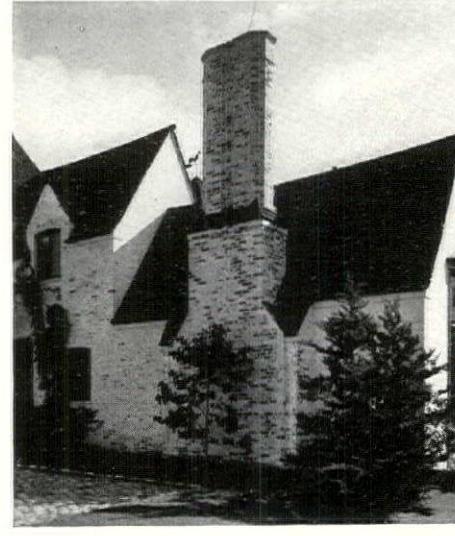
5. This simple painted brick chimney adorns a modern house of native provincial origin. Its slight taper and black cap add to its charm.



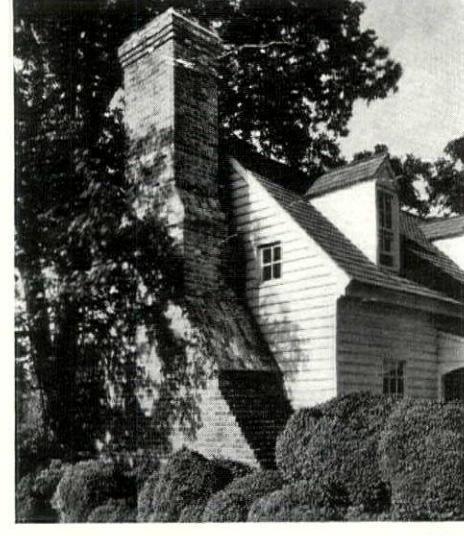
6. Here painted brick is used for the gable-end chimney of a Colonial type of house in California. The composition is very effective.



7. Modern Georgian, as in this attractive Long Island house, adheres strictly to the simple tradition exemplified in the old English houses.



8. This French Provincial chimney, whitewashed, is a fine feature of the living room wing. It is like the Tudor type but more restrained.



9. Chimneys are a notable feature of the Williamsburg, Va., restorations and are in much variety. This is one of the most interesting ones.

CHIMNEYS are so intimately associated with homes that the layman may tend to take them rather for granted, assuming that a chimney will come with the house, in the manner of a front door key, and that it merits as little consideration. Sometimes, however, a chimney is an important architectural feature, as shown in some of the photographs above; and even when only a small part of it is visible above the roof,

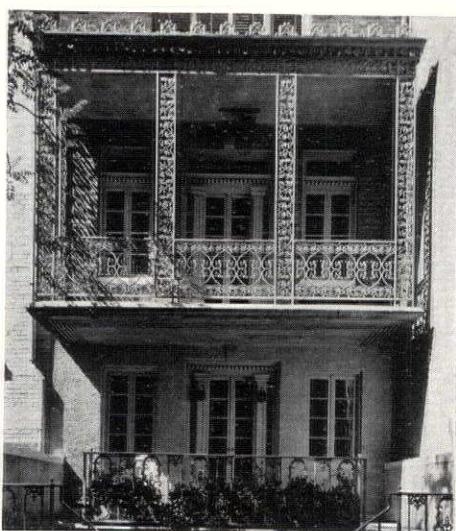
the conscientious designer will give it the same careful study given to other details of the house. We would call special attention to the fact that the chimneys shown here are all designed in harmony with the homes of which they are a part, and that they impart a certain stability and strength to the composition. More latitude in design is permissible with informal types than when a formal style is used.

ORNAMENTAL IRONWORK

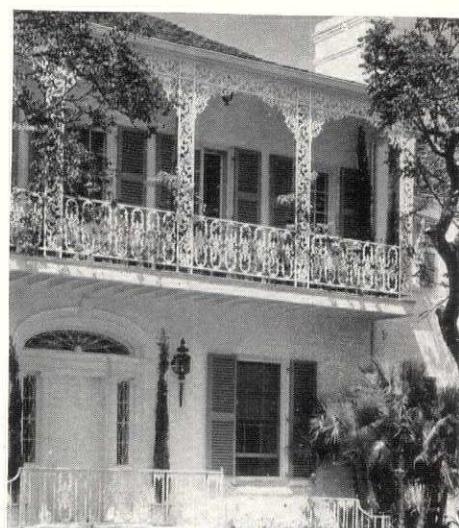
DETAILS



1. The increase in popularity of Regency architecture in recent years has been responsible for a tremendous increase in the use of ironwork.



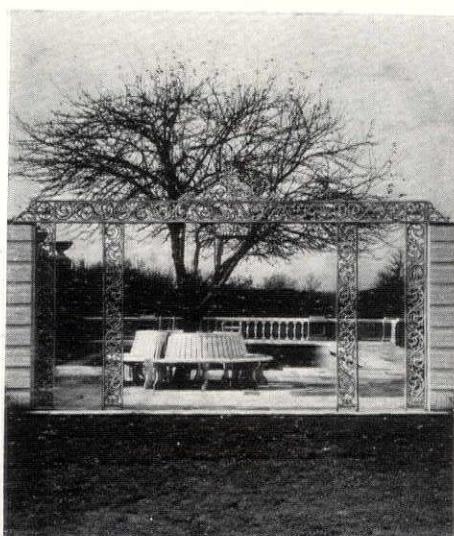
2. Ornamental cast ironwork for houses of today may still be made from the old patterns that were used to decorate houses a century ago.



3. While old New Orleans is the center for much of the finest antique ironwork, there is a tradition of good ironwork throughout the South.



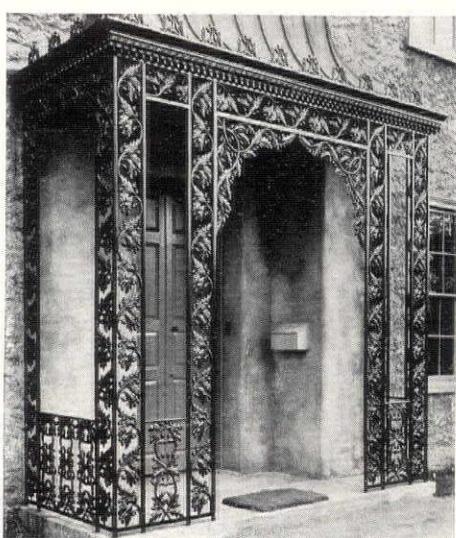
4. Even small houses now have ornamental ironwork at the doorway or decorating a balcony. This house was recently built on Long Island.



5. Ornamental ironwork has many uses in the garden, too, to decorate the entrance to a garden or terrace, or to beautify a masonry wall.



6. Wrought iron in a perfectly simple design has been used to ornament the doorway of this Connecticut house which is Modern Regency.



7. For this Philadelphia doorway a pattern of oak leaves and acorns, in cast iron painted black, has been selected. The roof is of copper.



8. Very intricate patterns are possible where cast iron is the material. This one is in the style of the true antique ornamental ironwork.



9. We repeat this picture of William Powell's house, previously published in *House & Garden*, because the wrought ironwork is so finely done.

WHETHER used in a balcony, a porch, or solely as a trellis, ornamental ironwork need be considered purely for its value as decoration rather than as a functional requirement. Square posts, for example, could do a perfectly adequate job of holding up the roof of an entrance porch; but they would lack the qualities which make ornamental ironwork attractive and important in certain types of homes.

This kind of ornament gives life and movement to what might otherwise be a rather cold exterior; and, despite its actual strength, it has, by virtue of its delicate tracery, a charming appearance of lightness. Cast iron is made by pouring molten metal into moulds; wrought iron, by bending, hammering and welding heated metal into the desired shapes. The character of the design depends on which is to be used.

FLOORS & WALLS

DETAILS



1. Soft carpet, with a design inset in a contrasting color, covers the floor of this library in a house of very modern design. The walls are lined with

books which make a most effective, lively decoration. Notice too the modern paneling that carries out the horizontal lines of the shelves.



2. These painted walls are molded in panels of the Louis XV type, a graceful effect which is comparatively easy and economical to achieve.



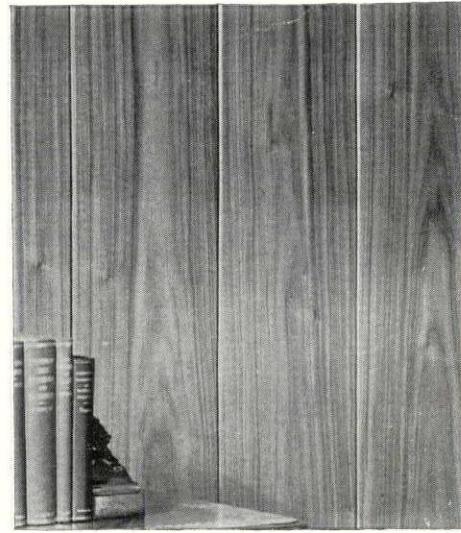
3. White, gray and aubergine inlays radiate in a most striking pattern from the oval center of this handsomely designed dining room floor.



4. Modern composition paneling, like this one made of wood products, has many desirable factors. It is sound-absorbing and easily applied.



5. Hooked rugs on a waxed slate floor, white woodwork and old pine furniture give a very interesting character to this Colonial dining room.



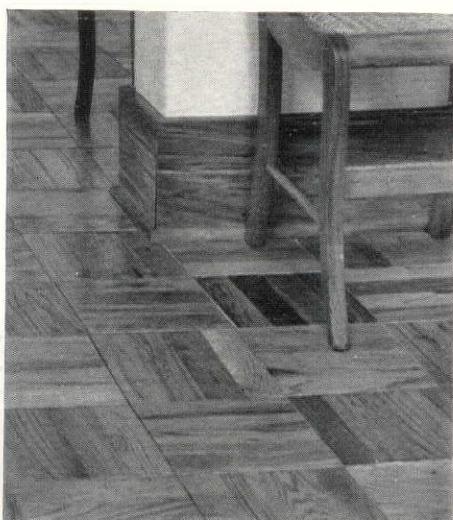
6. Here a cane-fibre board, textured and surfaced to simulate real wood paneling, makes a colorful and economical type of modern wall surface.

IF WE were called upon to put all homes into two broad classifications, it is quite probable that we should concern ourselves with the questions of interiors. We should probably observe that there is the home in which all rooms are strangely alike, and the home in which each room is delightfully endowed with a personality of its own. In the former, we move about the house without experiencing any very

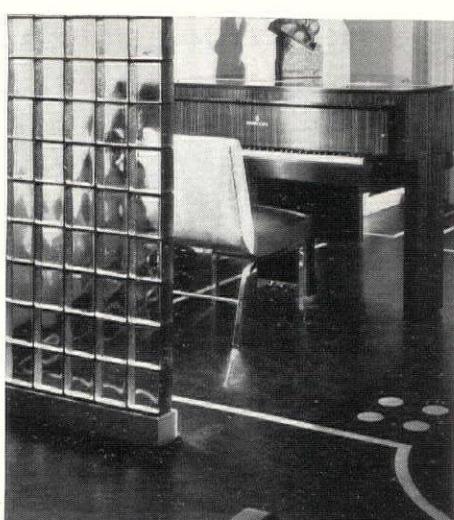
definite feelings concerning the rooms through which we pass; in the latter, every room is a fresh experience, contrasting subtly with the previous one, and the sum of all the rooms has a quality of richness and vitality. So we come to think about walls and floors. These, of course, must be related to the general architectural scheme, and we should attain diverting effects within limits proper to that scheme.



7. Knotty pine paneling breathes the essence of the Early American spirit. Its soft sheen imparts a delightful character to this room.



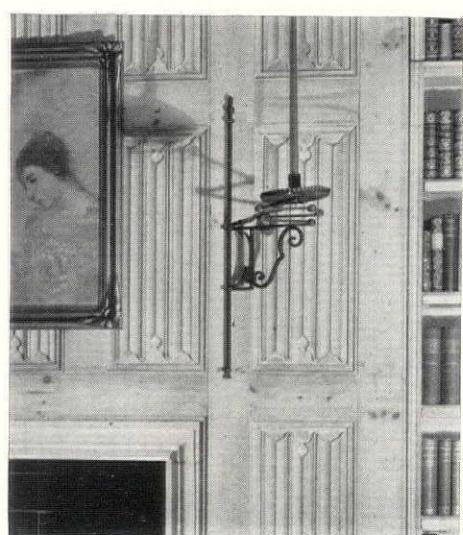
8. A variety of grain and color may be secured by the use of this easily applied oak flooring which is made in squares in the parquet style.



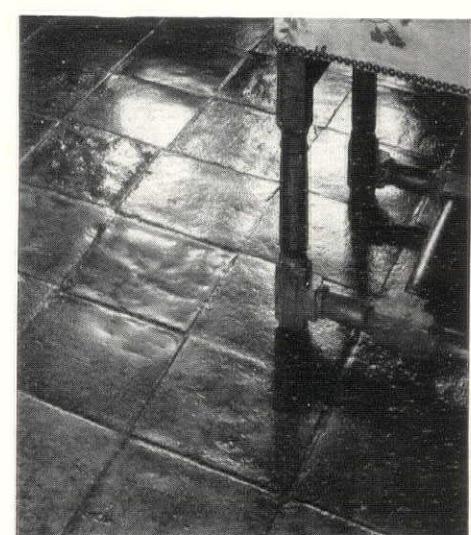
9. Increasingly popular is the use of structural glass brick for both interior and exterior walls of a distinctly modern architectural type.



10. Early American oak floors were commonly made with boards of a width unusual in modern floors. Their polished irregularity is charming.



11. English Tudor interiors were distinguished by the use of skillfully carved linenfold paneling of pine, waxed as shown in the picture above.



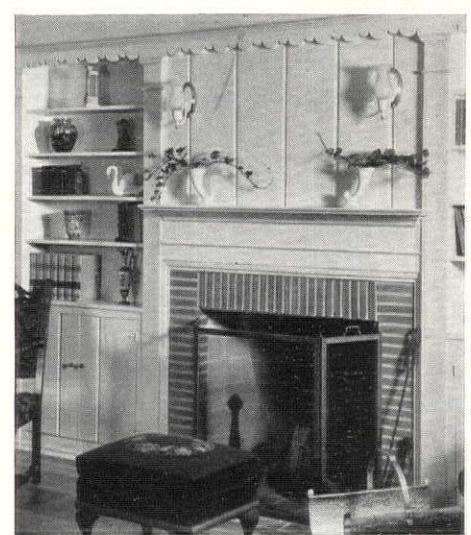
12. Waxed tile, showing soft colors through its lustrous surface, may be had in many sizes, colors and patterns for Italian or English rooms.



13. Colored mirrors for sections or whole walls of a room are a new and very effective note in decoration. This one extends to the ceiling.



14. A basketweave pattern executed in two tones of gray linoleum makes an attractive and lasting floor for this modern living room.



15. These walls of Ponderosa pine paneling decorate the living room of a California residence. Good woodwork is the basis of good paint work.

IN so far as the appearance of a room is concerned, the furniture which we put into it may be likened to actors on a stage. Whatever may be their costumes, and however well they may fulfill their purpose, they are, none the less, dependent to a considerable extent upon the setting which surrounds them. Consider, then, the wealth of possibilities represented by wall treatments and floor coverings. Naked, a

room is merely of a certain size and shape, with certain openings in the walls. But when, after thoughtful investigation, we treat the walls and floors as important problems in design and detail, we invest the room with character and establish a background against which not only our furniture but ourselves live more happily and to better effect. Note the range of materials and effects in the pictures above.

FIREPLACES

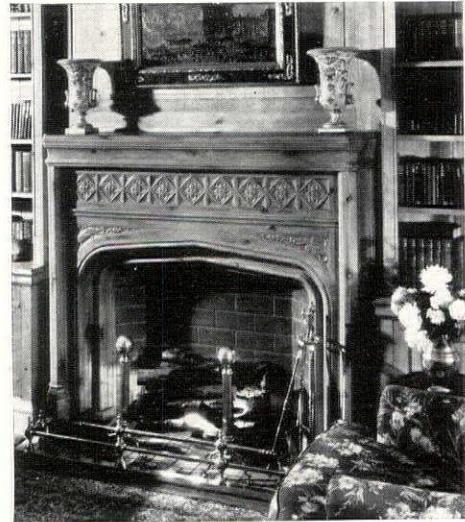
DETAILS



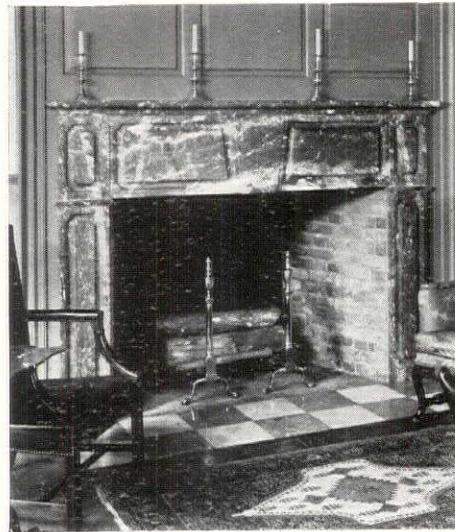
1. A unique mantel and overmantel from the Governor's Palace at Williamsburg, Va. Different colors of paint accent the carved details.



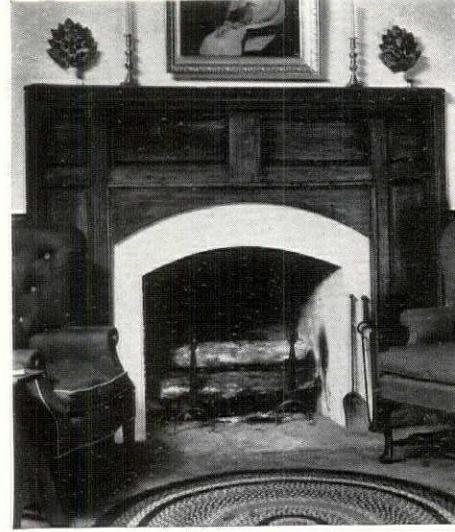
2. A Modern Classic room has this handsome mantelpiece in chaste black and white. A low mirror panel protects the white rug from ashes.



3. A typically Tudor arch shapes this gracefully carved wood mantelpiece in an attractive library setting. The brass andirons are appropriate.



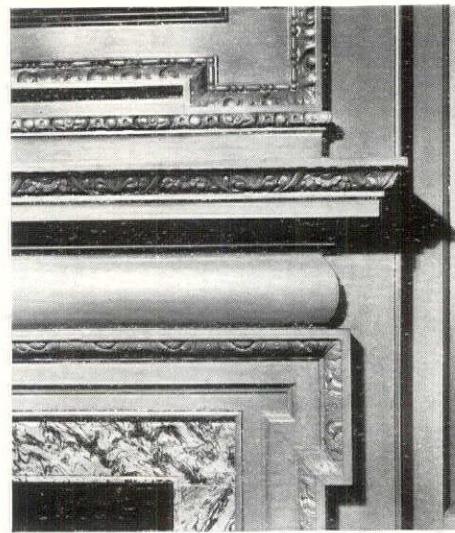
4. Notice that the majority of fireplaces shown here from Williamsburg, Va., make use of marble for decoration. This is a particularly fine one.



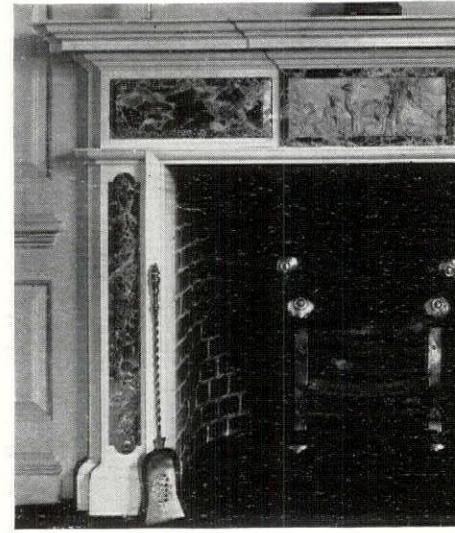
5. White cement and wood paneling make an attractively simple fireplace in the old Colonial Market Square Tavern at Williamsburg, Va.



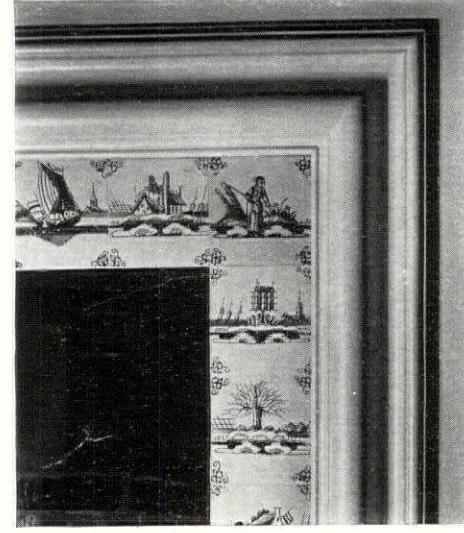
6. Belgian black marble with pewter ornaments accenting a bold Greek fret pattern give unusual beauty to this modern Georgian fireplace.



7. Like the frontispiece of this Portfolio, this is another remarkably fine detail photograph made at Williamsburg, Va., by F. S. Lincoln.



8. Marble panels set in wood decorate the fireplace in this wood paneled room, the parlor of the Governor's Palace, at Williamsburg, Va.



9. Old Delft tiles in the true Colonial colors make a cheerful spot of color in this simply designed bedroom fireplace at Williamsburg, Va.

THE fact that fireplaces continue to occupy such an important place in the scheme of the home is in itself interesting. The remarkable advances made in home heating systems has certainly rendered the fireplace obsolete as a primary source of heat. But nothing, it seems, can quite take the place of a brightly burning fire on the hearth; and nothing can supplant the decorative note, or focal point for decora-

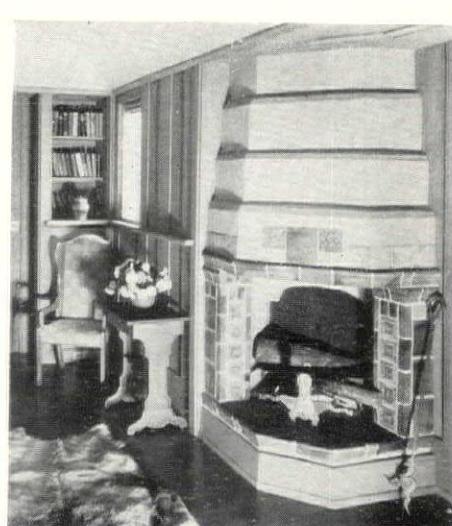
tion, afforded by a well designed fireplace and mantel. We have seen rooms in which the fireplace appeared to have been built without sufficient thought for design, and we know that it is almost impossible for a room to rise above this defect, no matter how charmingly it is furnished. It is best to consider the fireplace an integral part of a room's decoration and furnishings and to treat it accordingly.



10. Above is a little marble mantel, very French and very feminine, in a Louis XV dressing room in New York. Mrs. Cheever Cowdin, decorator.



11. An interesting example of the Florentine type of fireplace used in a house of Mediterranean type. The metal canopy is severely simple.



12. Swedish type of corner fireplace built up of brick, tile and plaster. The cast-iron fireback is another attractive feature of this fireplace.



13. With ceiling-high mirror for overmantel a restrained classic motif is carried out in this beautiful fireplace for a Modern Classic room.



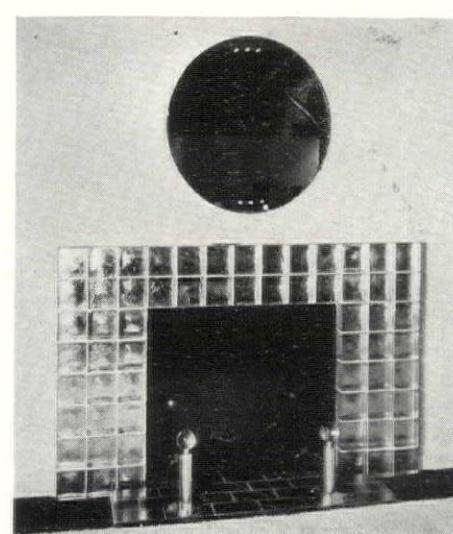
14. Black bakelite and white lacquer make a charming decorative feature of this fireplace in a distinctly modern type of living room.



15. A sailor's snug harbor is this cast-iron fireplace on which a number of sea-faring activities have been amusingly reproduced in relief.



16. German silver makes a smartly modern fireplace in which fluted columns and simple andirons contrast with a black bakelite hearth.



17. Structural glass brick finds a novel use in this modern fireplace. Flames on the hearth will make a particularly attractive picture here.



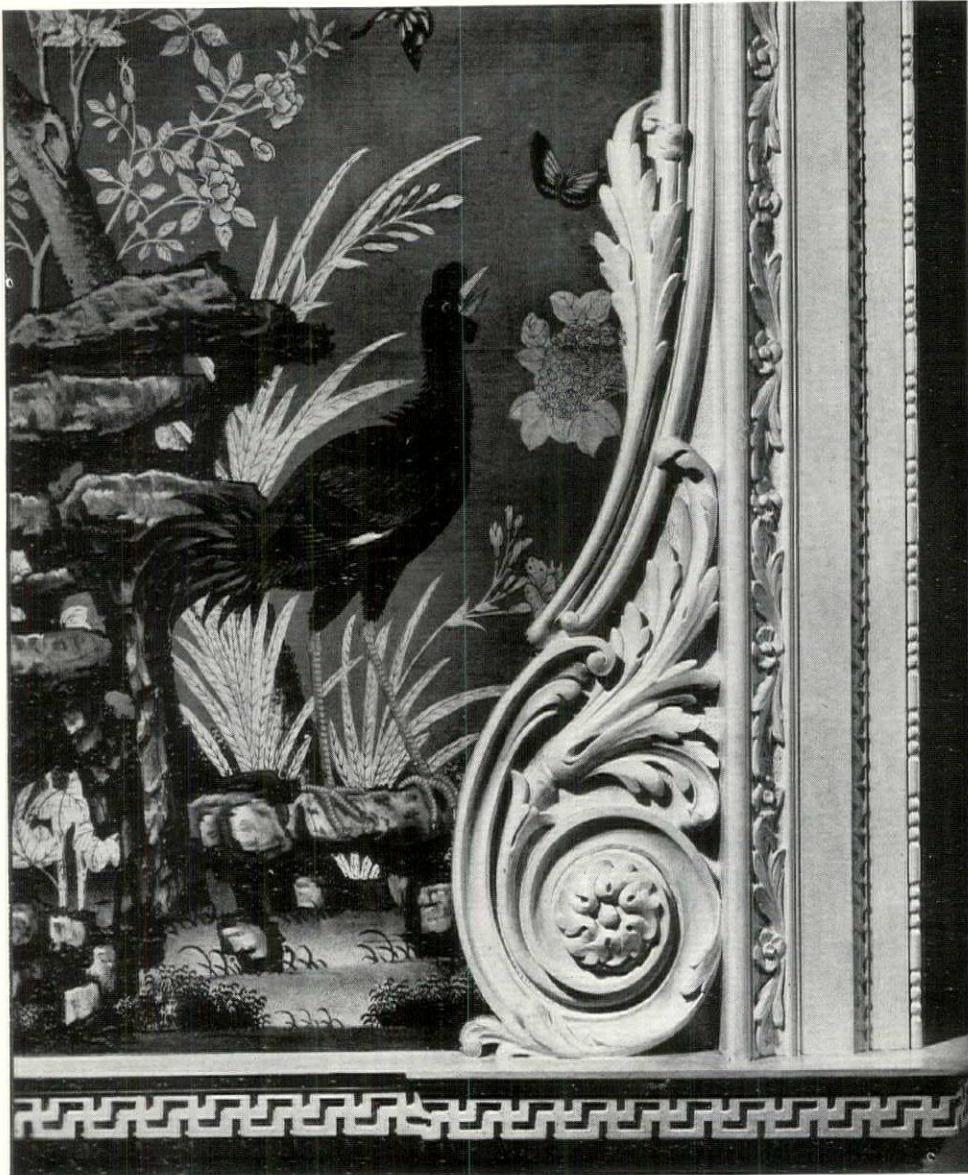
18. The picture which serves for overmantel decoration in this modern game room is lighted from a frosted panel in the mantelpiece.

THE pictures on these pages give some idea of the innumerable designs for fireplaces which may be worked out to give appropriate character to various types of rooms. The traditional materials in which mantels have been designed—carved or painted wood, stone, marble, tile, brick, or some combination of these—would seem to offer sufficient scope for the designer. But now we add a list of modern materials, such

as glass brick, heat-resisting plate glass and glass moldings, and a variety of enduring, beautifully finished synthetic materials, flat or molded, which are available in a wide range of colors and tints. Any room, whatever its style, should now be able to have a fireplace which not only carries out its decorative motif but which may properly be the most important element in the entire composition.

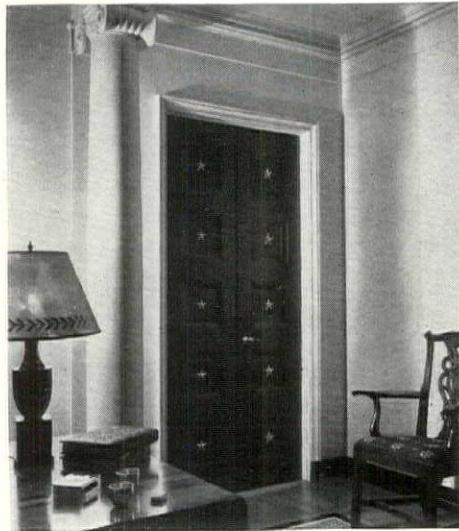
DOORS & TRIM

DETAILS

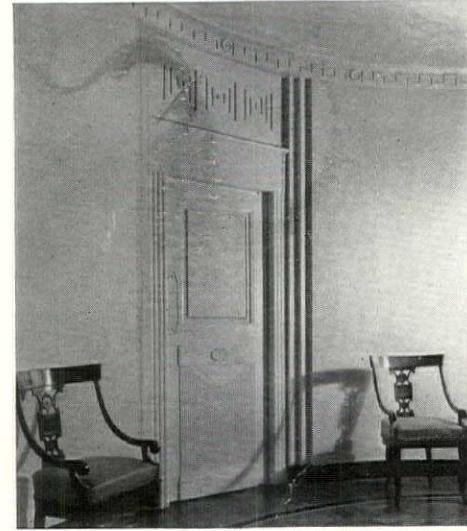


1. Some of the exquisite detail that graced the walls of Colonial Williamsburg is shown here in close-up. This is a section from a panel in the

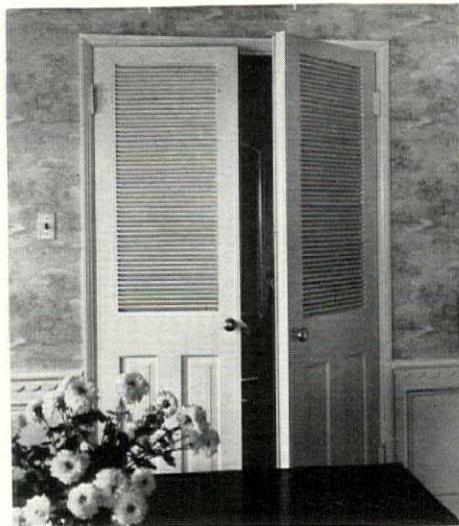
Supper Room, which was added about 1751 to the Governor's Palace, showing the antique Chinese wallpaper and elaborately carved woodwork.



4. In the classic mode is this interesting black lacquer door set with pewter stars. The plaster cap and cornice are well related.



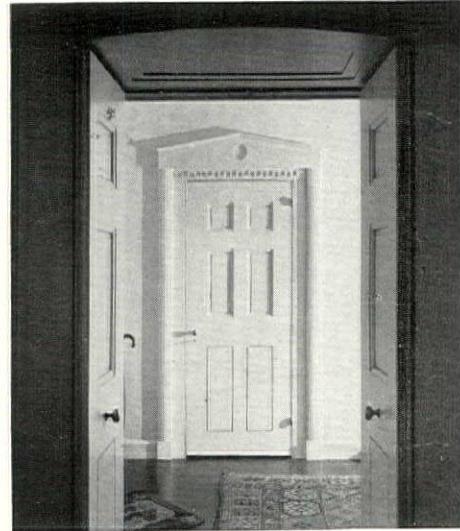
5. This door and the one at the right are interesting for their architectural character. Reeding and Greek fret moldings give the classic effect.



2. A popular feature in House & Garden once was "Doors That Breathe". Here is another louvered pair, designed for a Colonial house.



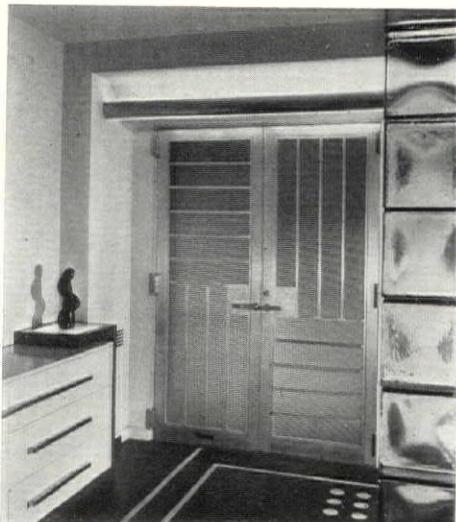
3. This well-designed shell-back corner cabinet and white-painted trim are characteristically Colonial. They are available out of stock.



6. Notice here the interesting variety in the panels that make up the door. The simple hardware on these doors should also be studied.

WHEN we considered the subject of exterior details, such as dormers, chimneys, the entrance, etc., we spoke of the need constantly to bear in mind the architectural fitness of these elements to the scheme as a whole. The same rule applies to interior details. When we come to the choice of interior doors and trim, we should think of them in relation to the proposed decorative scheme of the room; and

should attempt to bring them into the closest possible harmony with whatever design elements are used in the room. Hardware, too, should be selected with great care. It has been called the jewelry of the home, a phrase which aptly suggests its importance as a decorative note. But hardware is also a hard-working servant, and fixtures of good quality are the best guaranty of economy in the end.



7. These interesting modern doors are made of satin-finish metal and panels of pressed glass. The hardware, too, is kept very simple.



8. An interesting comparison of old and new. The strictly Colonial paneled entrance door harmonizes well with the modern flush surface door.



9. Pre-Revolutionary simplicity. Notice the heaviness of the detail in the corner cupboard, chair-rail, cornice and window. These are painted.



10. Williamsburg, Va., recently restored to the likeness of Colonial times through the munificence of Mr. John D. Rockefeller, Jr., has furnished many interesting and hitherto unpublished photographs for this Portfolio of Details. Skilfully reconstructed under the direction of the Boston architectural firm of Perry, Shaw and Hepburn, the architecture of Williamsburg really reflects the inner spirit and meaning of Colonial times. And that is what we have tried to capture

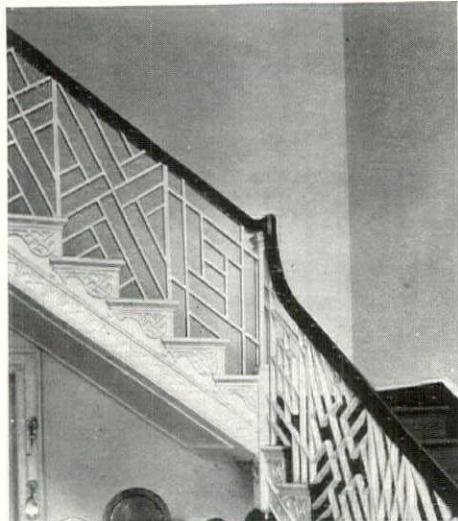
in this Portfolio. We have tried to select details that were representative of a style of architecture or of certain phases of that style. For instance, these two pictures of over-door decoration from Williamsburg: one suggests the grand manner of the courtly Georges, the other represents a unique and gracious manifestation of the Chinese Chippendale influence. Without slavishly copying, talented architects can give new life and form to such worthy prototypes.

IF, FOR a time, we showed a tendency to neglect the decorative possibilities of the doors in our homes—and especially those used in the principal rooms—there is evidence that a lively revival of interest is now taking place. The well-polished mahogany doors of Colonial days, contrasting with the surrounding trim, were emphatic pieces of good design. Now we are offered a great variety of types, paneled or plain,

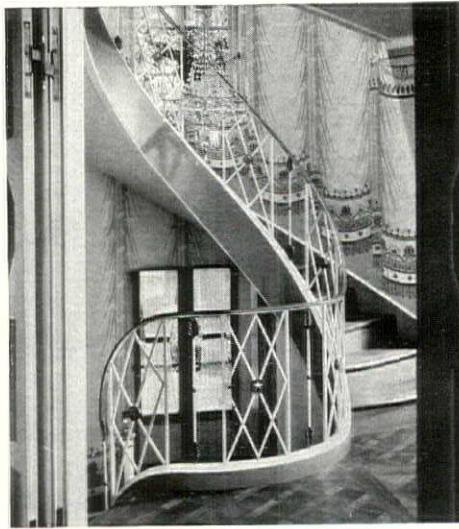
in natural wood, in metal, or in one of the new, permanently colored, synthetic materials. And if our choice is wood, for example, we may paint the door or, if the scheme permits, we may make a selection of some fine veneer of native or imported wood. Great progress has been made in this direction and it is difficult to resist the soft colors and textures of these beautifully figured woods.

STAIRWAYS

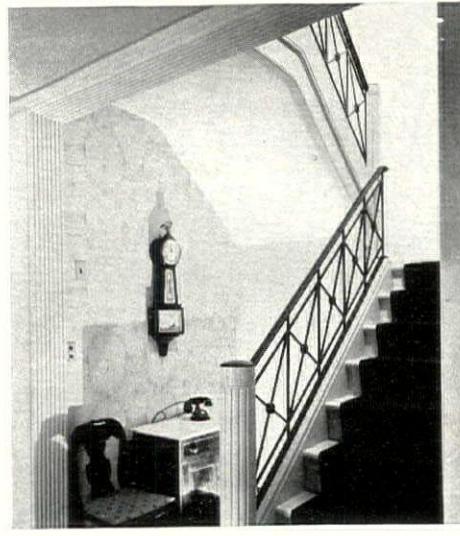
DETAILS



1. Visitors to this old house in Maryland are impressed with the beauty of the Chinese Chippendale stairway, decorated with exquisite detail.



2. A wrought-iron staircase in the Regency manner, with cast-iron ornaments in color. The walls are decorated to resemble drapery hangings.



3. In this Chicago house, wood and metal combine to give a delightful modern version of a stairway in the simple classic tradition.



4. For the authentic Colonial cottage the stairway should be extremely simple, unpretentious and economical of space. Wallpaper is commonly used.



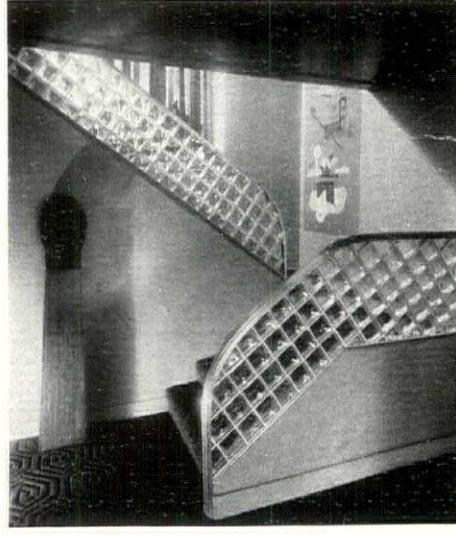
5. A free-standing staircase such as this one in a house in the Georgian style in Cleveland, Ohio, represents a real *tour de force* in design.



6. We republish this picture of the stairway in the House & Garden Ideal House because its fine Regency detail attracted much attention.



7. Richness and strength are the chief characteristics of this staircase in the florid Georgian manner in the Governor's Palace at Williamsburg, Va.



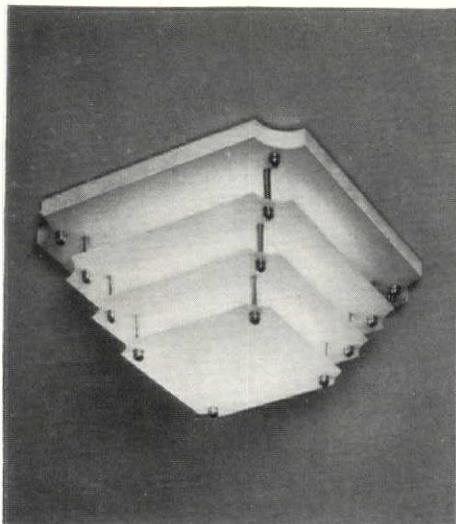
8. Here we have modern materials used in a modern way. Glass brick, bound with an aluminum hand-rail, make this interesting stairway.



9. The elliptical curve of the hand-rail and staircase, seen through the wide arched opening, gives interest to this entrance hall.

WHAT we can, or should, do when designing a stairway for a given house will depend, to some extent, on the size of the stairhall and the degree of prominence given the stairs. As shown in some of the examples above, a stairway for an essentially simple little home should be equally simple, while the more spacious entrance hall may well feature a graceful and imposing stairway of intricate

design. Between the extremes, the various degrees of simplicity or elaborateness furnish the general range from which our choice of design should be made. This applies regardless of architectural style, which, of course, must be appropriate. It is interesting to note the extent to which new materials, such as structural glass, or older ones, like cast or wrought iron, are being used in new designs.



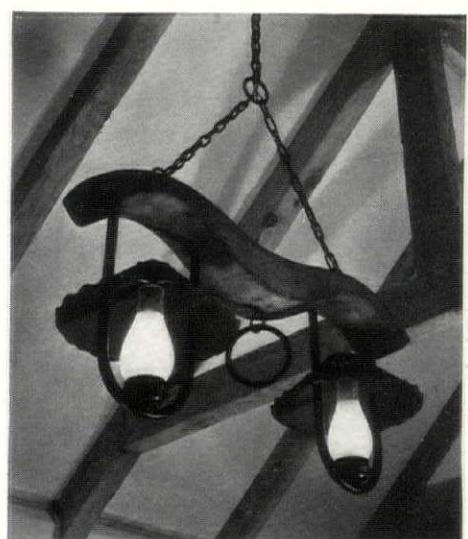
1. A synthetic plastic for the first time made in translucent sheets is used here for an attractive ceiling fixture in the modern manner.



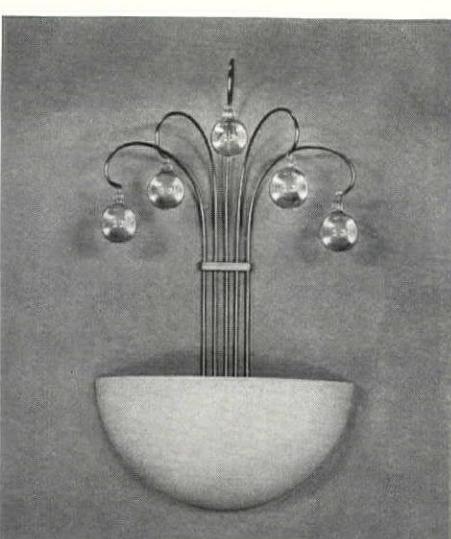
2. This well-designed indirect fixture, reflecting light from the ceiling, has glass ornaments for decoration and to catch the brilliance of the light.



3. A Williamsburg crystal chandelier with candles in tapering chimneys could be readily adapted for electric lights in a contemporary house.



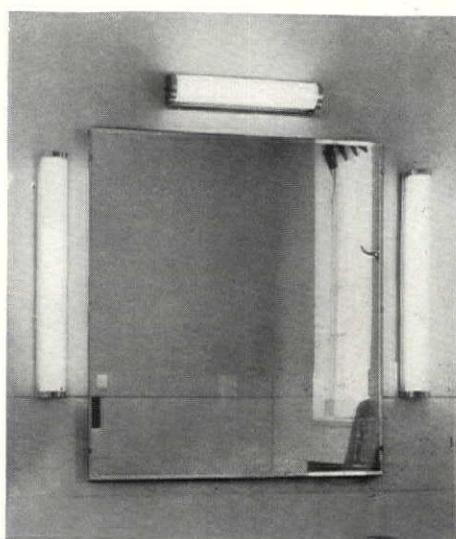
4. In an Early American type of farmhouse near New York this ox-yoke, with cast-iron lamps added, serves as an interesting ceiling fixture.



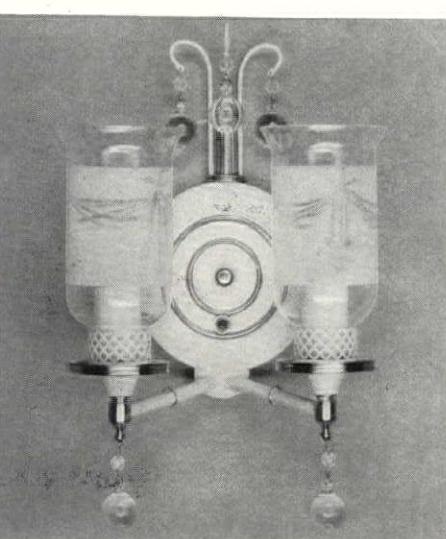
5. A wall bracket of attractive modern design throws soft light against the wall and reflects sparkling light from its glass ornaments.



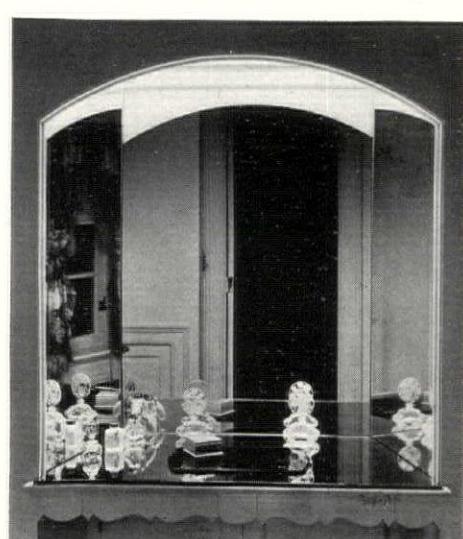
6. This handsomely designed outdoor light in the Colonial style adds its share of beauty to the decoration and illumination of an entrance porch.



7. The science of seeing has produced these efficient bathroom fixtures which give perfect illumination and a high degree of visual comfort.



8. A new wall fixture in white and gold which is decorated with attractively designed cut-glass chimneys and ornamental crystal trimmings.



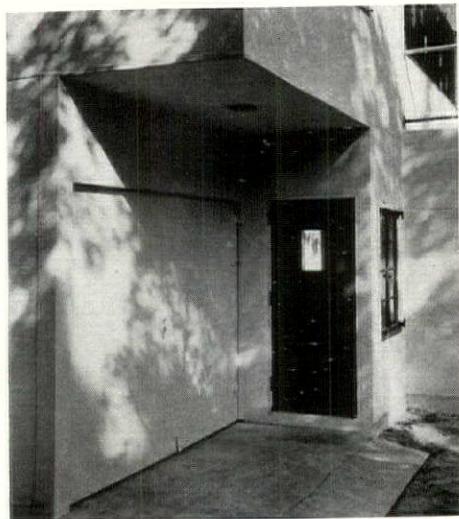
9. This built-in dressing table has a full-length 10-inch soffit light over the mirror which gives the necessary smooth and shadowless light.

IF WE had shown ten times the number of lighting fixtures pictured above we should still have barely scratched the surface of this absorbing subject. Instead, we have tried to indicate that fixtures are readily available which are formal or informal, delicate or massive, as authentically traditional as a Sheraton table, or as modern as television. Whatever style of fixture may be decreed by the room in which

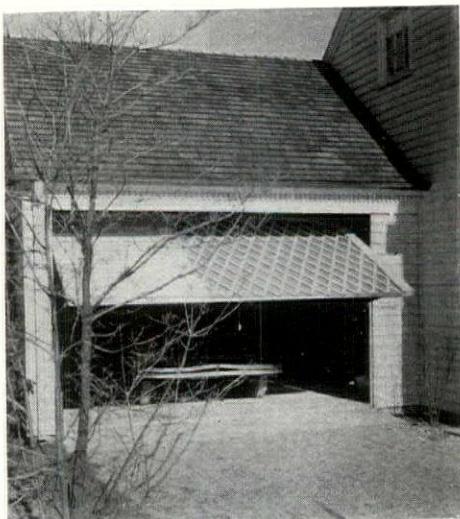
it is to be used, one should realize the importance of soft, adequate illumination. The whole appearance of the home can be immensely improved by good lighting, and its importance to all the members of the family, in their work or play, cannot be too greatly stressed. As to table and floor lamps, we highly commend those made in accordance with the standards of the Illuminating Engineering Society, and so marked.

GARAGE DOORS

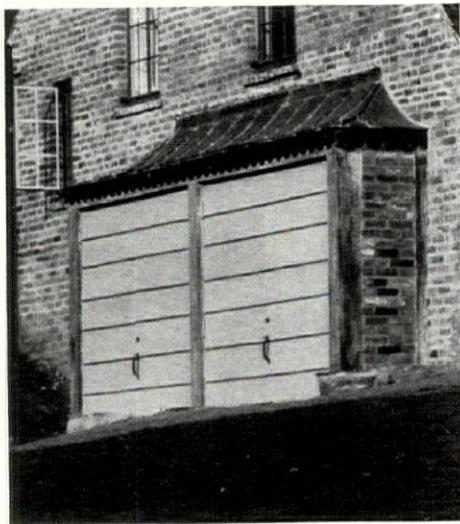
DETAILS



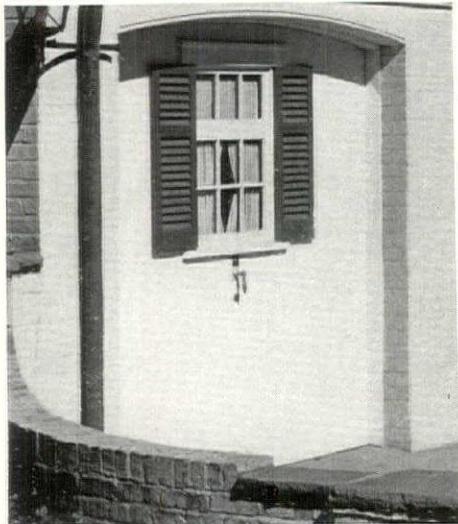
1. The solid, overhead-type of garage door gives the effect of a plain, inconspicuous wall surface beside the front door of this modern home.



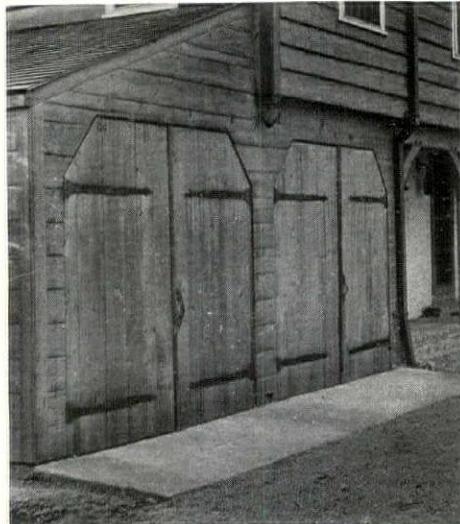
2. To reduce the architectural importance of this swing-up type garage door it has been disguised as an arched and latticed woodshed.



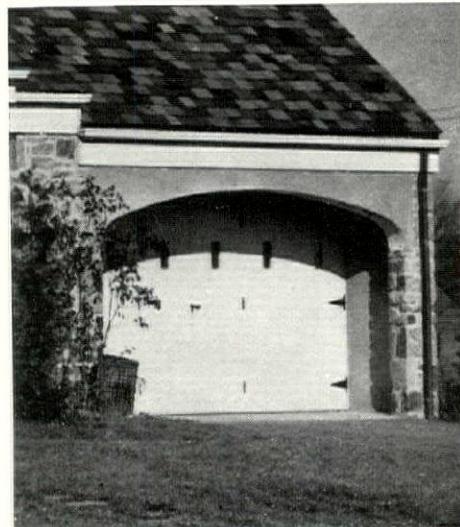
3. Extra room has been secured in this two-car garage by building out a decoratively designed canopy. The doors are of the overhead type.



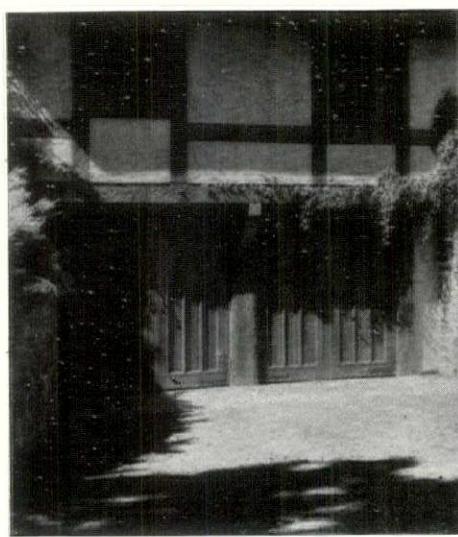
4. Rarely is a garage door so completely camouflaged as this one. The sectional window lights the garage and yet it rolls up with the door.



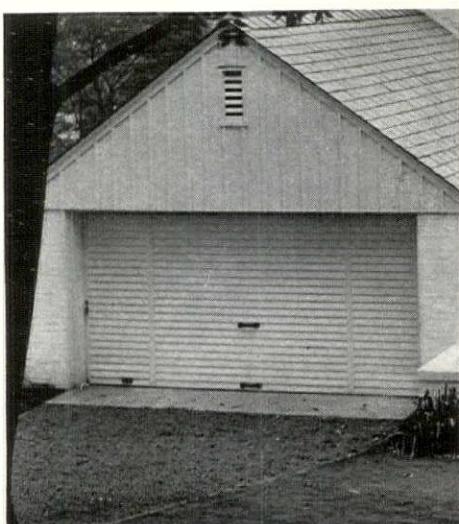
5. Here old-fashioned swinging doors, with hardware of the traditional type, are used to match the architectural character of the house.



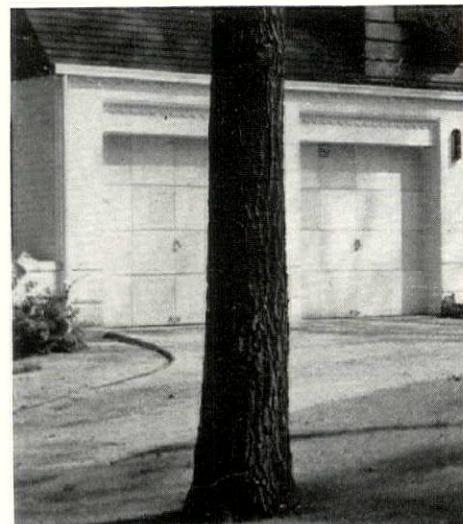
6. This is the folding type of sectional door. The overhang of the garage roof protects the doors when they are folded back against the wall.



7. A ramp leads down to the garage in this English half-timbered house. The garage doors are of solid oak to match the style of the house.



8. Suggesting a Venetian blind in design, this overhead type of door has a wide span to provide generous clearance and ease of maneuverability.



9. Garage doors invite skillful architectural treatment. These overhead type doors are decorated with squares in a checkerboard pattern.

IN MOST modern homes, the garage has become either an integral part of the house or is so intimately associated with it that its design must be given the same careful consideration. The one detail of the garage which naturally demands most attention is the door. It is of importance from a functional standpoint because it is constantly used and must work easily and efficiently; and it is architecturally impor-

tant because it is a large, and often prominent, feature of the home. Garage doors have progressed from a barn-door heritage to their present efficiency which permits effortless operation, gives maximum clearance when open, and an attractive appearance when closed. Several modern types are designed to operate easily, regardless of a possible accumulation of snow and ice on the sill.

EQUIPMENT

IT is quite possible that future generations will find in the mechanical equipment of homes built today the greatest contribution to domestic architecture made in this era. They will note that we had widely divergent opinions as to what constitutes the most pleasing architectural style. They will find some homes built in the Georgian or New England Colonial tradition; others influenced by various European ideas; still others launching out into the unexplored territory of that untraditional architecture which we call "modern". And they may wonder at the versatility of architects who were able to express themselves in so many architectural languages.

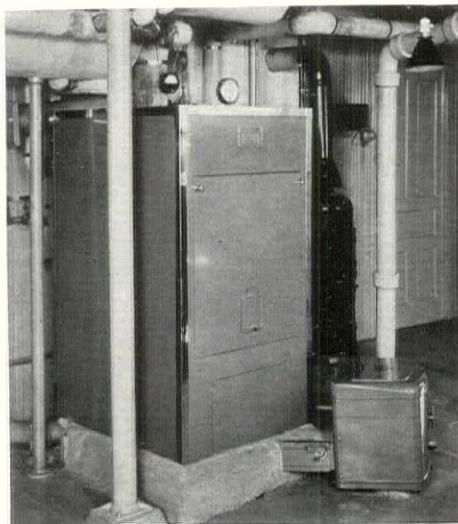
But they will find us unanimous on one point. Without regard to the size of the home or the inspiration of its particular design, we like to equip it with the most modern comforts and conveniences. We have come to think of these items as necessities, without which life would be a very troublesome business. We may weigh, in our minds, the relative desirability of Colonial and Modern design, but we cannot admit that there is any choice as between Colonial and modern heating systems. Likewise with all the heavy equipment of the kitchen, of the bathroom, and even with the insulation enclosed within the walls and roof. These things we must have.

And because of our unanimous acceptance of these modern products, because we demand them in enormous quantities, we are able to buy, for a very modest sum, the kind of comfort associated with kings and princes, but which even they never had till now.

All this speaks well for the progressive spirit which consistently urges the technicians and industrial designers to make better equipment available to all the home builders of this country. In a decade or so of ceaseless inquiry and experiment, they have freed the modern American home-owner of all that was laborious in operating his home and, in the process, have made it many times more comfortable, efficient and secure. We confidently commend their products to our readers.

HEATING & AIR CONDITIONING

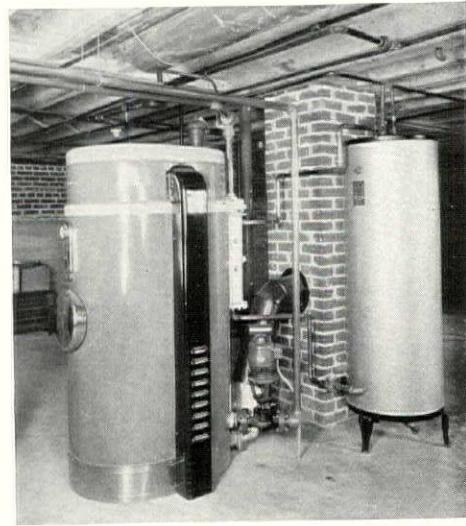
EQUIPMENT



1. An automatic stoker which brings coal into the furnace directly from the coal bin through the pipe shown on the floor at the left.



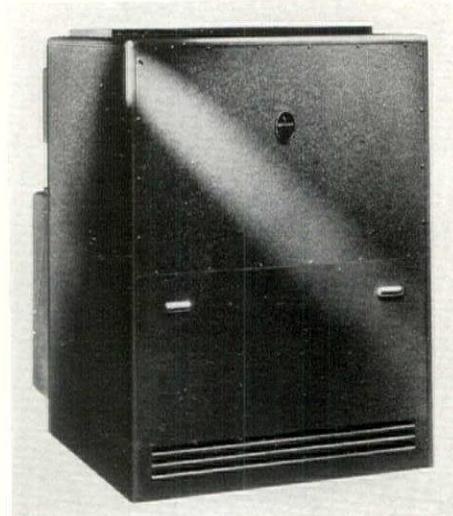
2. Cold air is drawn through the grilles at the bottom of this fireplace, then warmed and delivered to the room through the upper grilles.



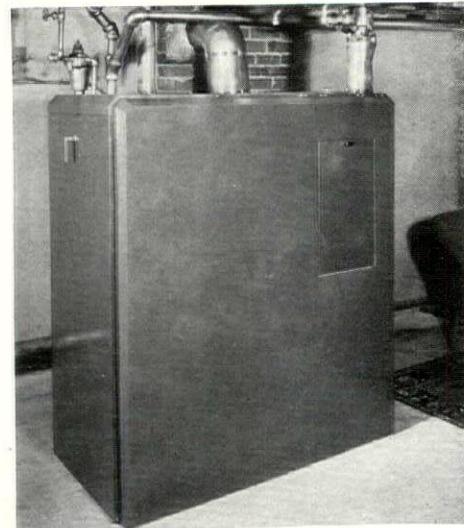
3. New beauty and efficiency: lacquered brass heating pipe with painted green fittings around an oil-burning boiler of strictly modern design.



4. An individual room heater of a new type. Convenient, odorless, it gives instantaneous heat for rooms not reached by a central heating system.



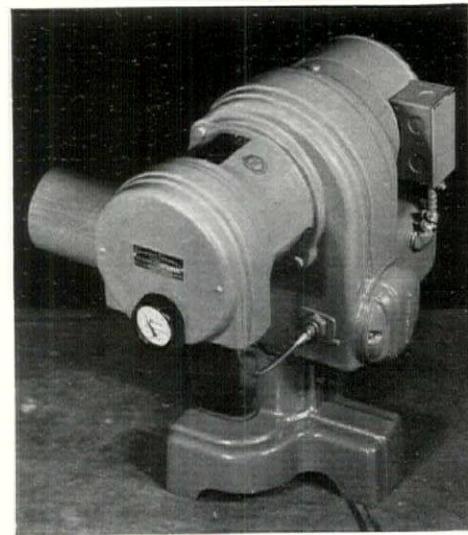
5. Gas heating has many advantages shared in certain respects by other types of heat: ease of operation, evenness, quiet and odorlessness.



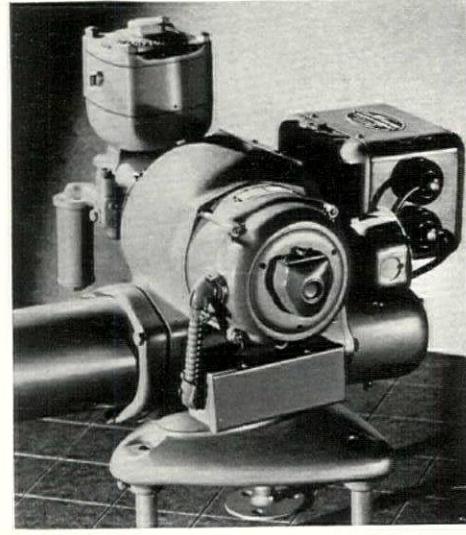
6. An efficient, compact oil-burning boiler which permits attractive development of unused space as a recreation or hobby room.



7. This oil-burning air-conditioning unit cleans, humidifies and heats the air. Cooling coils could be installed in the duct-line for summer use.



8. One of the new oil-burners designed to meet the demand for the short firing periods required by modern close temperature regulation.



9. Gun-type oil-burners, such as this one, may be installed in existing furnaces although specially designed furnaces give greater efficiency.

THE modern heating or air-conditioning system would be one of the marvels of this age if we had not already come to take it almost for granted. When we equip our home with a thoroughly modern machine for temperature control we obtain a variety of conveniences over and above a mere supply of heat. In the first place, operation is fully automatic; that means something to any home owner who has

stoked his own furnace. Temperature control is supervised by a thermostat which is infinitely more sensitive to temperature changes than a human being, and which can take corrective measures much more quickly. Abundant hot water, day or night, summer and winter, is another benefit. And we might add that modern equipment is so compact that it has, in effect, added another room to the house.

HEATING & AIR CONDITIONING

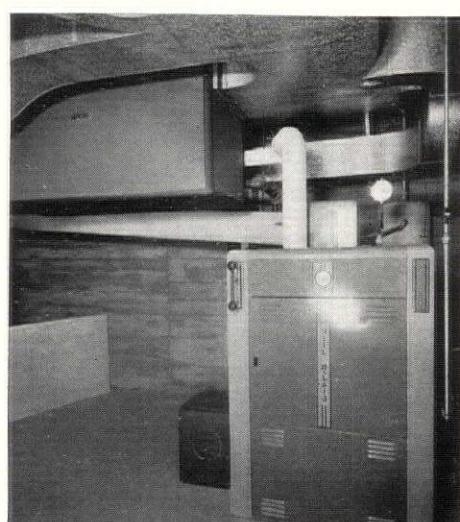
EQUIPMENT



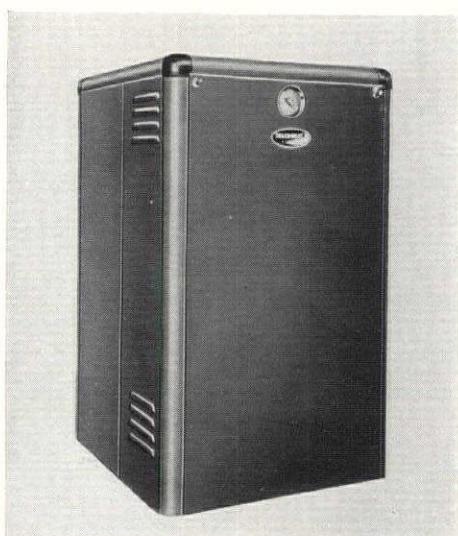
10. A thermostat uncovered. This precision instrument efficiently controls the temperature by regulating the firing periods of the furnace.



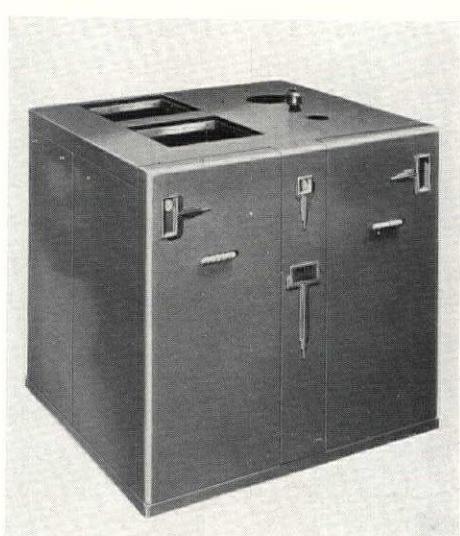
11. A sentry bulb outside the house helps to regulate this gas-fired air-conditioner, warning of sudden drops or rises in the outside temperature.



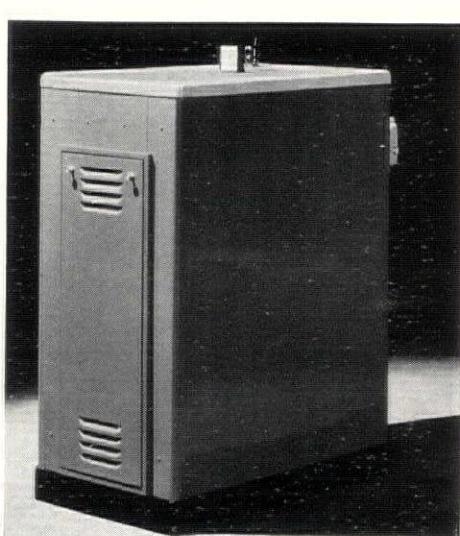
12. An auxiliary air-conditioner connected with the ducts above this boiler distributes conditioned air while the boiler heats the house.



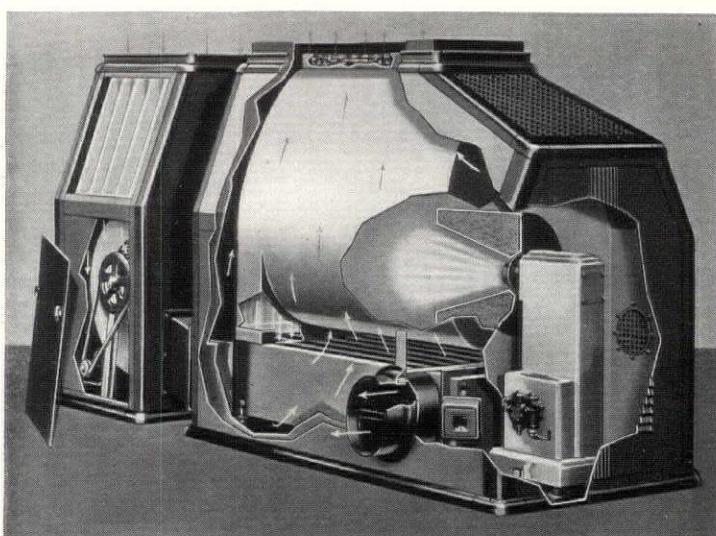
13. Completely automatic boiler-burner unit which supplies domestic hot water as well as steam or hot water for the radiators or convectors.



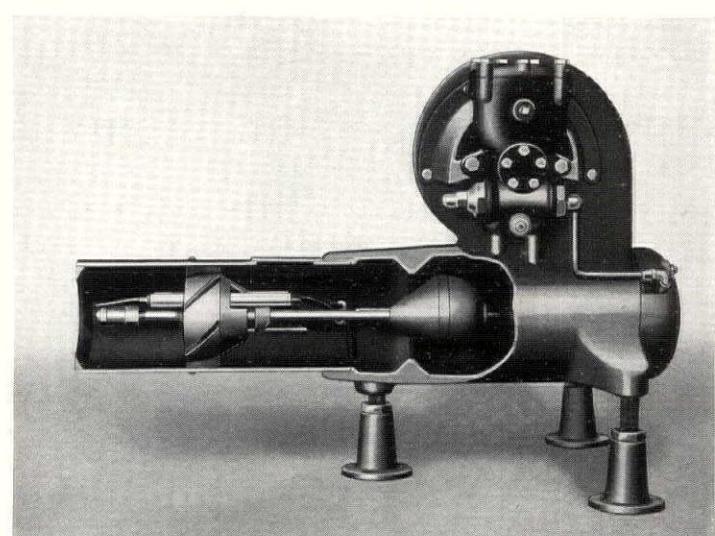
14. This split-type air-conditioning unit distributes radiator heat to certain rooms, such as service quarters, and conditioned air to others.



15. Besides bringing beauty to the basement, the sound-proofed jacket of this oil-burning boiler, in two tones of gray, keeps unwelcome noise in.



16. Look inside a modern air-conditioning unit, such as this one, and you will see it has been designed to extract every bit of heat from the flame before exhausting it. Thus you can get greater efficiency at lower cost.



17. Cross sections of gun-type oil-burners show similar mechanical features: a fan for the air and an atomizer for the oil. But the efficiency of the burner depends, as here, on the elements which insure complete combustion.

IF, IN addition to heat, we avail ourselves of the other advantages of air-conditioning, we enable ourselves to control the climate as well as the temperature. The relative humidity of the air, for example, has much to do with our comfort. Winter heating tends to dry out the air and if, by humidification, the balance of moisture content is restored, we live in a healthier climate. Similarly, in summer, much of our dis-

comfort on warm days is caused by a superfluity of moisture in the air, and dehumidification can correct this condition to the extent that even in relatively high temperatures we are not uncomfortable. Filters in the conditioner remove dust, dirt and pollen from the air so that we breathe a purer, as well as an ideally tempered, atmosphere at all times. Refrigerating coils may be added if desired.

BATHROOMS

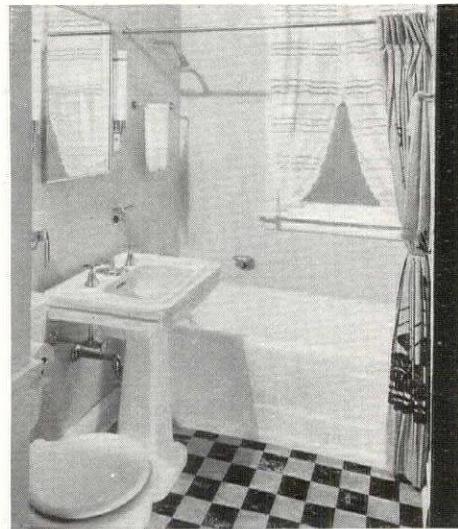
EQUIPMENT



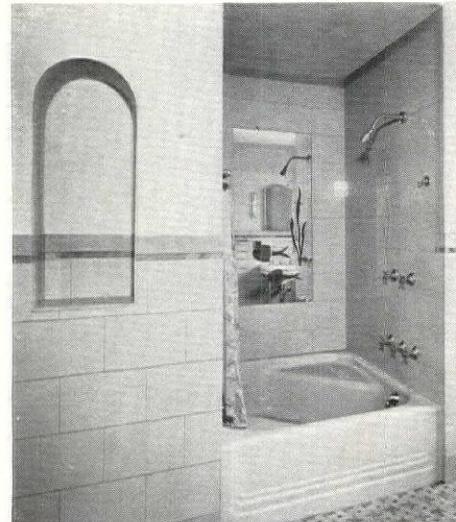
1. A corner bath, a lavatory with flat, easily-cleaned surfaces and plenty of shelf space and a 1-piece, built-in toilet with shelf top tank feature this convenient, attractive bathroom in the modern style.



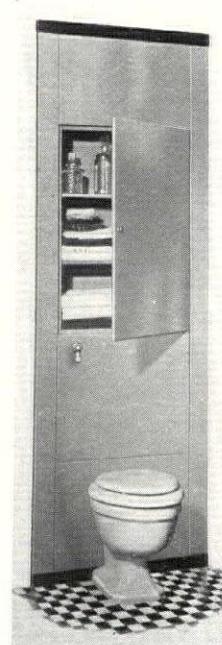
2. Complete bathrooms are now available in the form of interlocking wall sections comprising a lavatory unit and bath-shower unit (illustrated above) and a utility unit illustrated in the panel below.



3. A wide range of selection now permits the choice of bathroom fixtures closely in keeping with the architectural style of the house.



4. Jade structural glass tiles are used to decorate the wainscoting and bathtub recess of this pleasing bathroom in West Newton, Mass.



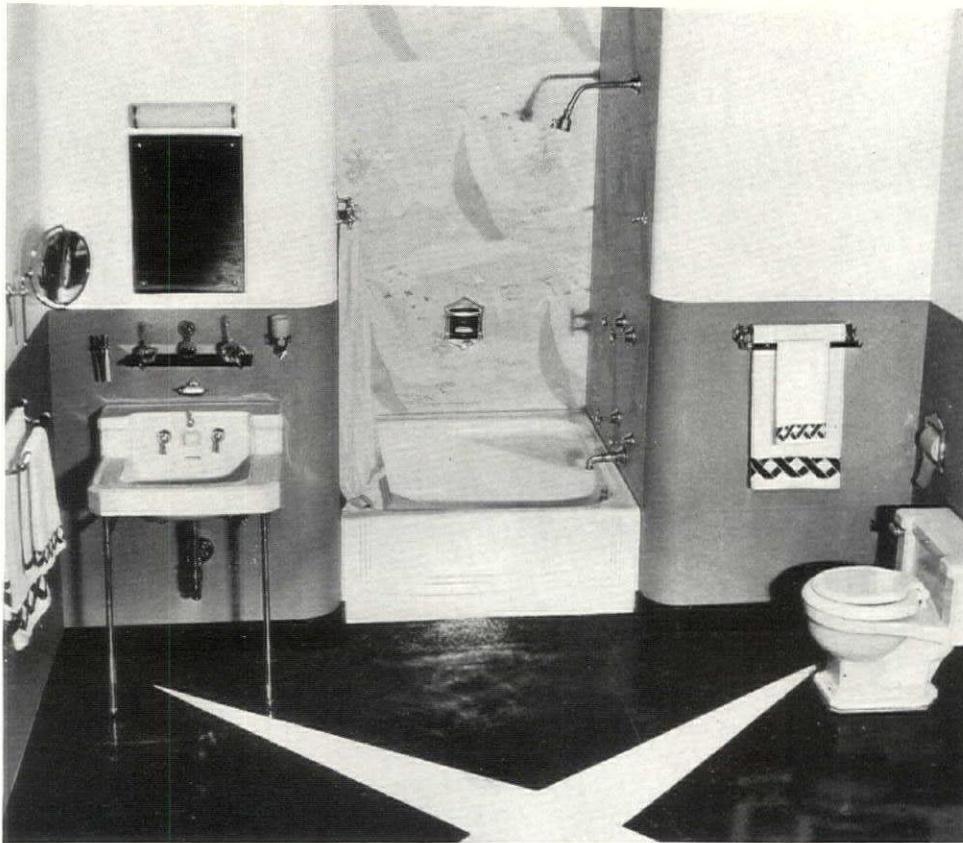
5. Another unit of the interlocking sectional type pictured above. This can be installed separately or in conjunction with the other two units, either in a wall recess or against a finished wall. The water tank and linen compartment are both located in the wall, resulting in better appearance and less disturbance of floor and other room space.

AMONG the many benefits accruing from traveling in foreign lands, surely one must include the feeling of immense satisfaction on returning to one's own home—and to one's own modern bathrooms. Here we have the essence of that luxury which American ingenuity and industry have made available to all of us. In point of design all fixtures and fittings are perfectly adapted to their several uses; and all of them

are available in such a range of styles and sizes as to enable us to plan our bathrooms in any size and in any decorative scheme that our needs and tastes may call for. And, back of all this charming design and ultra-convenience, we are comfortably aware of an inexhaustible supply of pure water, hot and cold, brought through rust-proof pipes from rust-proof tanks hidden away somewhere below.



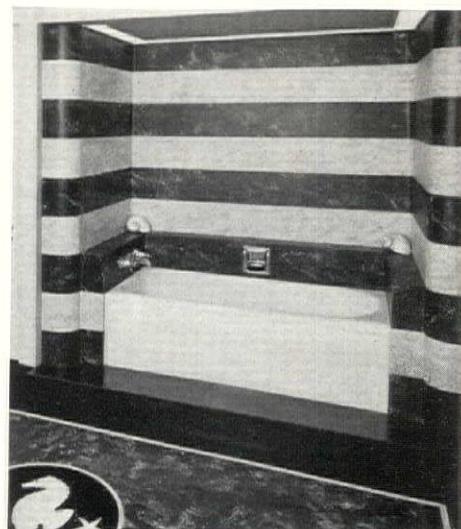
6. Colorful, modern bathrooms are no longer confined to large, expensive homes. The illustration above shows an interesting bathroom group including a cabinet lavatory, dressing table and toilet planned for a small house. These units are of a new type and are light in weight.



10. The square type of bathtub is easy to fit into the small or oddly shaped bathroom and furthermore it is convenient to use. The shelving sides make excellent seats for the accommodation of foot-bathers or for the impedimenta of the bath, such as soap, brushes, etc.



7. Impermeable structural glass makes this modern bathroom wall and shower stall easy to clean and a permanent pleasure to the eye.



8. An excellent use of contrasting colors in a linoleum type of wall-covering, giving unusual interest and a beautiful surface.



9. A compact unit that is silent in operation and easy to place in a restricted space in remodeling work or entirely new construction.

IT is wise, when planning a home, to plan for an adequate number of bathrooms and to put into those bathrooms every desired convenience. It is always easier and cheaper to make plumbing installations at the time the house is built than to attempt additions and corrections later. On the other hand, should this not be entirely practicable, an alternative is to run pipe lines as near as possible to where

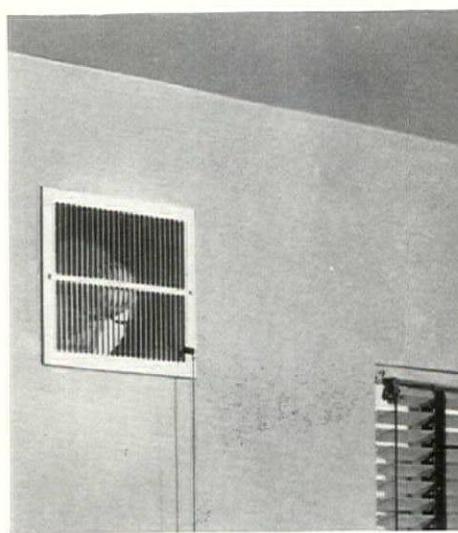
an additional bathroom may later be installed. It is also good economy to apportion your building budget in such a way as to provide good, heavy fittings of the best materials, and fixtures with good lines and long lasting finishes. Walls and floors, covered in some of the splendid new materials and exemplifying today's attractive color schemes, merit equal consideration with the fixtures.

KITCHENS

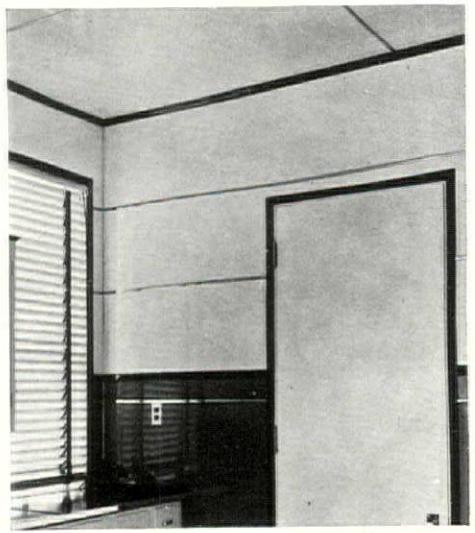
EQUIPMENT



1. A new liquor base which holds 23 bottles and accessories. The honeycomb holds wines and cordials. Drawer and workboard are convenient.



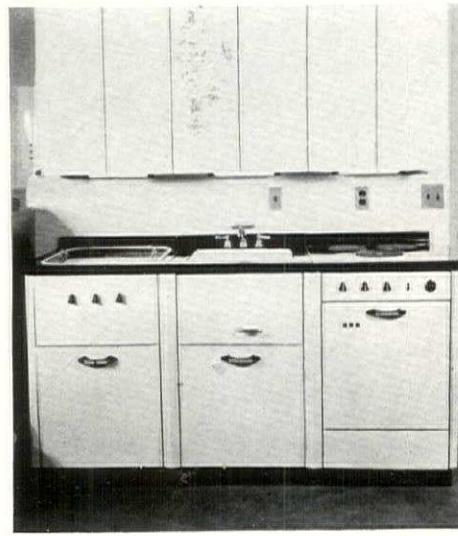
2. Air conditioning has given great impetus to built-in fans that completely remove kitchen odors and keep the cooking center comfortable.



3. The Pompeian red wainscot, black moldings and white upper walls are executed in a wall-board with a polished, impermeable surface.



4. Linoleum is used for the floor, counter tops and over the sink in this efficient kitchen of modern design. Note the contrasting border.



5. Outside the recreation room of a large house in Des Moines is this convenient unit kitchen, consisting of dishwasher, sink and electric stove.



6. A cabinet-model, double-drainboard sink of a new light-weight type which is easy to install in the modern kitchen. Ample storage is provided.



7. Electrical efficiency, 1937 model, in a kitchen of interesting Colonial design. The units include a new type of electric range, a sink and dishwasher topped with Monel metal and a new model electric refrigerator.



8. A green and white kitchen composed of two shades of beautiful green structural glass walls, green and white linoleum and white cabinets. Red topped stools, not shown in the picture, complete this interesting scheme.

No room in the home has undergone greater changes in a short time than has the kitchen. If these changes had been in matters of appearance alone it is possible that a great many people who now enjoy modern kitchens would still be clinging to their old ones. But the changes have been fundamental, affecting equipment, appearance, and even the technique of kitchen planning and operation. Doubtless

some part of this revolution has been due to changes in our way of living. The kitchen is no longer a mysterious room, hidden somewhere in the back of the house and seen only by the servants. It is now something of a show-place, always attractive to informal gatherings, yet serving the modern housewife with maximum efficiency and economy. Contrasting colors, used with discernment, add lively interest.



9. A 1937 model gas range equipped with thermostatic oven heat control, griddle plate and left-hand oven with a convenient rack lever.



10. Simply sweep your garbage into this sink receptacle and a hidden "disposal unit" magically grinds it to a pulp and washes it away.



11. A gleaming white gas range, heavily insulated to keep the heat in, is equipped with a light and labor-saving, automatic controls.



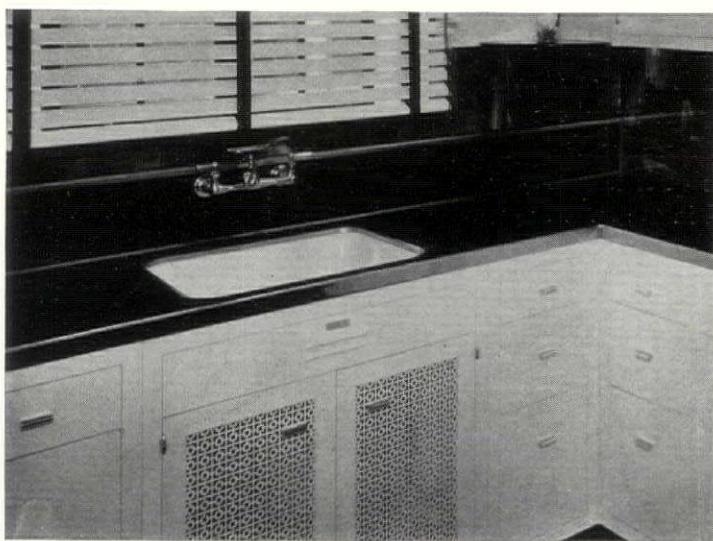
12. Mechanical refrigerators are no better than their motors. This particular type makes a point of full pressure lubrication to all bearings.



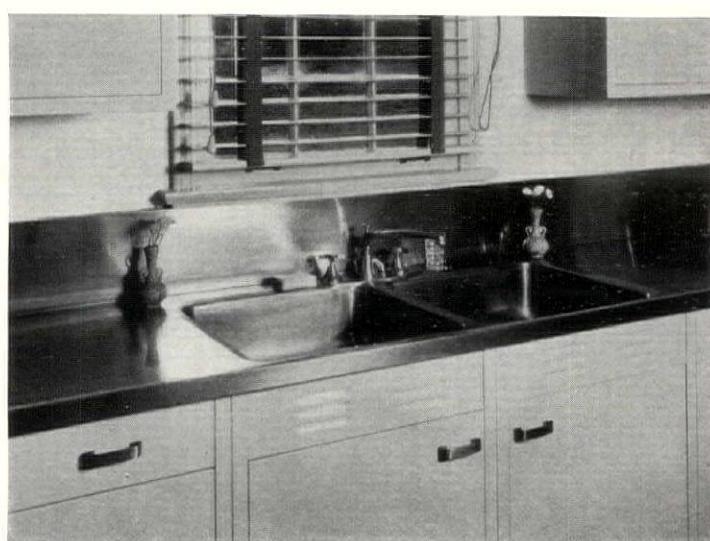
13. Streamlining, in the sense of elimination of details and full utilization of functional space, is attractively evident in the new refrigerators.



14. This extra capacity gas range with six top burners is designed for larger families. Oven and broiler compartments have individual controls.



15. Royal blue agate structural glass panels over the sink and along the wainscoting bring fresh beauty to this kitchen in a residence at Wilmette, Ill. This type of wall covering is easy to clean, strong, non-warping.



16. Monel metal covers the counter tops and sink in this interesting all-steel home in Pittsburgh. Monel gives a lustrous surface, non-tarnishable, non-breakable and proof against the wear and tear of cutlery and dishes.

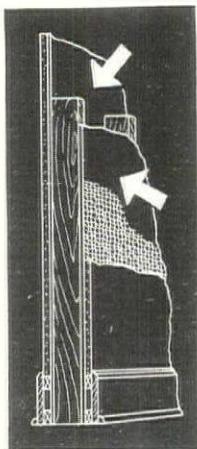
No one kitchen plan is ideal for all families. Your architect will find it helpful if you will give him a clear idea of your requirements. How many in the family, as a rule? How many persons working in the kitchen at the same time? Do you like a dining alcove, or "breakfast bar", for hasty or informal meals? These are the sort of facts that will help him in designing your kitchen. Then you have a

wide choice of possible wall and floor coverings, as shown on these pages, and of various types of refrigerators and ranges. Counter tops and kitchen sinks are available in many materials, colors, and sizes. And there are cabinets, of wood or metal, efficiently designed for every conceivable article used in the kitchen. Small wonder that even the most modest home built today boasts a modern kitchen.

INSULATION

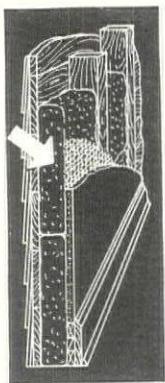
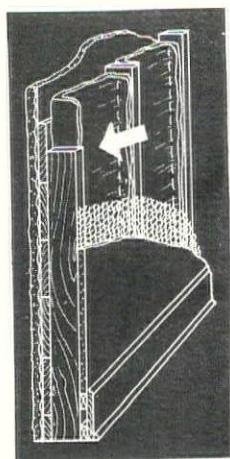
EQUIPMENT

IT IS common practice now, in the better type of house, to apply insulation over the second-floor ceiling and in the exterior walls. Of the 36 homes published in our February Portfolio of Houses, 22 had insulation both over the second-floor ceilings and in the walls, 10 had it over the second-floor ceilings alone and four, in California, had none. The following notes identify the usual types of insulation employed for residential construction. The sketches show how each is applied to exterior walls. Application over second-floor ceilings is similar, except that the joists, of course, run horizontally.



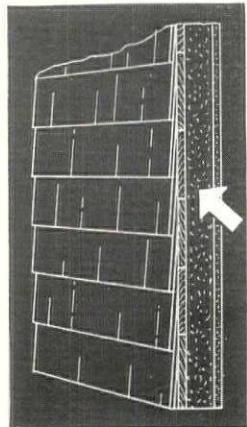
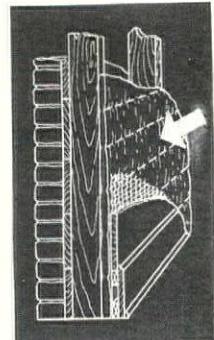
BOARD: Rigid panels of a material such as cane fibre, wood fibre, magnesite, cork, etc., which are light in weight, cellular and usually possessing structural strength. The sketch at the left shows the board type used as an insulating lath on one side of an interior wall and, as insulation, with a metal lath, on the other side. Usual thicknesses are $\frac{1}{2}$ ", $\frac{3}{4}$ " and 1". The thicker boards, of course, give the best insulation value

QUILT: A loosely felted fibrous mat of eel grass, wood fibre or similar material covered with a layer of moisture-proof paper or fabric. It is supplied in roll form and may be installed in the wall space or second-floor ceiling in several different ways, two of which are shown on this page. At the right we show the quilt tucked into the joists and nailed in place

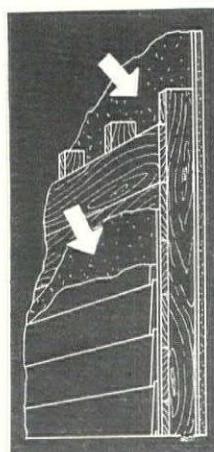


BAT: Generally made of rock wool, glass wool, crêped cellulose, etc. Bats are usually wall-thick, that is $3\frac{1}{2}$ " or 4", and are made in roughly block form. They commonly have a water-proof envelope or backing to help them keep their shape and make them easier to handle. Like quilt they are easily applied over second-floor ceilings and in the exterior walls of houses when they are in the process of construction

QUILT: This sketch shows another common method of applying quilt type of insulation. The quilt here is nailed to the face of the joist, making a dead-air space between the outside wall sheathing and the layer of quilt. A dead-air space, being the poorest transmitter of heat, is the most desirable form of insulation. Every insulating material aims at forming a dead-air space either within itself or in the wall



BOARD and **R**EFLECTIVE: The sketch shows board insulation used between sheathing and siding and as an insulating lath for the interior plaster wall. Reflective insulation consists of a paper-thin foil of metal, usually aluminum, either used alone or backed up with heavy paper or a wall-board. Polished mineral pigment is also used. The foil must face a dead-air space. In this position it reflects the tiny, unwelcome heat waves



FILL: A fibrous material such as rock wool or glass wool, or exfoliated mica, for filling the space between inner or outer walls, in second-floor ceilings or under the roof. In granular form it may be used to fill spaces in existing buildings. Its use in bat form has been described above. Fill insulation is wall-thick yet light in weight. With any type of insulation complete weatherstripping is a first requirement

FOOD
three times a day
AIR
fifteen times
a minute



CONDITIONED AIR *is as Essential as Pure Food*



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Food *is* a vital subject. Yet the air we breathe constantly; the air that should be pure and invigorating, is too frequently neglected. Isn't one as important as the other? Many home owners think so... and they are doing something about it with SUNBEAM Air Conditioning. All winter long, they have uniform heating at the most healthful temperature. And this new kind of air conditioning does more than heat. It humidifies the air... filters out the dust, germs and pollen. And the blower-fan keeps this clean, pure air in gentle circulation.

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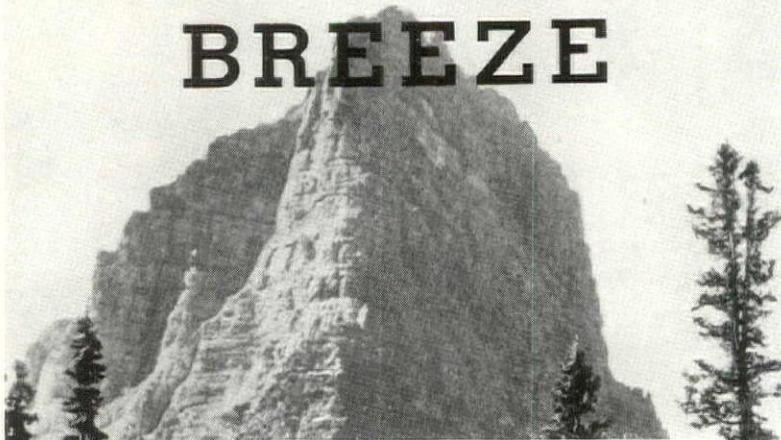
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GLACIER NATIONAL PARK

PLANS FOR OUTDOOR FIREPLACES



Fireplace with brazier contrived in stone wall. This same idea, of course, could be utilized for a free standing outdoor fireplace of stone. Two grills are shown below.

Most of us greatly enjoy cooking and eating out of doors. The strongest memories of camping trips have to do with the odor of wood smoke and the pungent aromas of meats cooked over an open fire.

Each fine week-end sees thousands of picnickers cooking in the open. Favorite places have become so over-run that many of us would rather have our picnic suppers at home. And there are many advantages to an open air eating place at home—comfortable tables and chairs can be provided, real napkins, if you happen to prefer them, drinks really cold, and an assured privacy.

That which is lacking, however, is an outdoor fireplace. But if you have space enough for a bonfire, you have enough for an open fireplace.

Outdoor fireplaces may be as elaborate or as simple as you like. Expensive ones may be built against the side of the house or other buildings, with chimneys leading up over the roof. But you will probably get just as much fun from the simplest little open hearth.

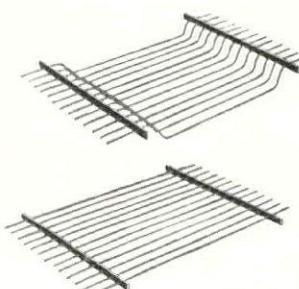
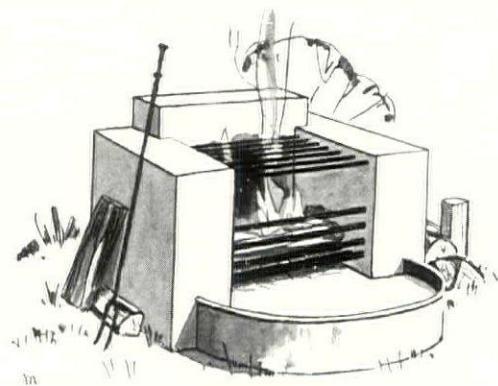
We have shown two very modest fireplaces. One has been built into a stone wall, where it takes up no room at all and becomes a decorative break in the

wall. Owing to the difficulty of setting bars into the rock we have used a brazier grate instead of bars for holding the fire. Many people do not know that fire will burn much better if it is raised off the ground or hearth. For this particular sort of a fireplace we recommend using a grill to be laid across the top opening. Small iron rods are run through an iron strap at each end. If you want a grill which may be placed nearer the coals you can use the same sort with a dip in it. Sketches of both kinds are shown.

Our second example is designed to be set anywhere in the open. It may be built of brick or of cement. Cement would be the easiest for setting in the iron rods which are used for the fire grate. If building of brick, use andirons and instead of setting in the food grill use a portable grill as shown for use with the other fireplace.

Of special interest is the semi-circular hearth with its raised edge for keeping the ashes in bounds. This was made of iron with a brass top. If building of brick, make the hearth square-cornered, and raise the outermost course of brick $1\frac{1}{2}$ inches.

—HARRY RICHARDSON



CONCRETE fireplace much in the modern manner, although it is guaranteed to broil a steak in the good old-fashioned tradition. Two types of removable grills are illustrated at left for those who would like to make a similar fireplace of stone.



Residence designed by Dwight James Baum, Architect,
showing use of Anaconda Copper Roofing

Lloyd Jewell

***A Copper Roof* that combines
all this metal's advantages
... yet is moderate in cost**

Anaconda Economy Copper Roofing is fire-safe, durable and economical through the years

From "copper headquarters" . . . has come another contribution to your comfort and security. A roof that "belongs" to the fine home; that will reflect lasting credit upon your judgment in selecting it. A roof that, properly grounded, protects against lightning! A roof—fire-safe, that earns a low insurance rate. A roof that is tight, eliminating moisture and air-infiltration!

This new Anaconda *Economy* Roofing for the home is lighter in weight (10 ounces per square foot), and in narrower sheets. It is rigid . . . good looking . . . yet costs much less than you would expect! Let us tell you more about it.

Anaconda Economy Copper Roofing Offers:

Charm and Dignity—Weathered copper harmonizes with landscaping at all seasons.

Fire-Safe—Copper roofing eliminates the spark hazard.

Lightning Proof—When properly grounded, protects the structure against lightning.

Light Weight—Copper needs no heavy, costly supporting structures.

Protects Insulation—Impervious to moisture, copper preserves the efficiency of under-roof cellular insulation. 37195



Anaconda Copper

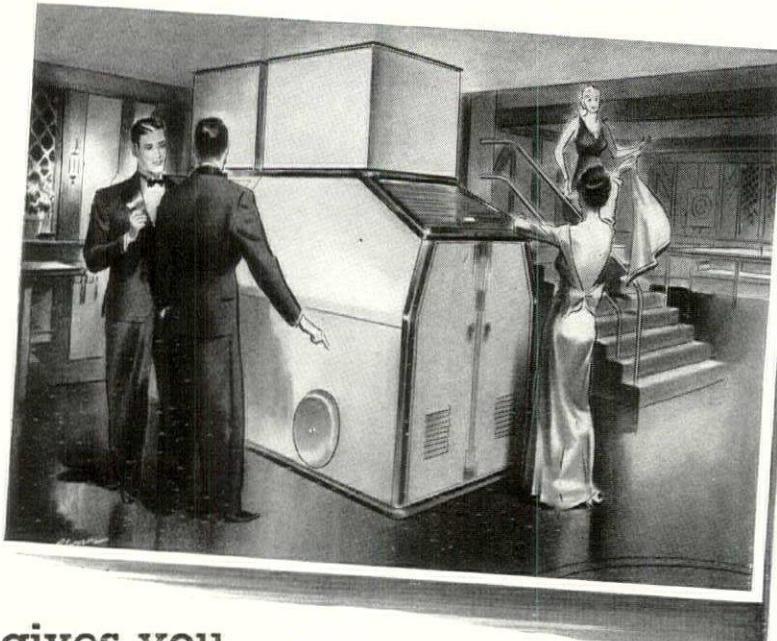
THE AMERICAN BRASS COMPANY

Offices and Agencies in Principal Cities . . . In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.

General Offices: Waterbury, Connecticut

Gar Wood

BALANCED HEATING AND AIR CONDITIONING



gives you 5 great luxuries for the cost of 1 necessity

Home heating is a necessity. And for no more than the cost of operating an ordinary heating plant, Gar Wood air conditioning brings you these five great luxuries—these five modern aids to better and healthier living—

- Air that is warmed to any temperature you select by thermostatic control. No work, no worry, no dirt.
- Air that is constantly filtered to remove germ-laden dust and pollen. A spotless house and a healthier one.
- Air that is humidified to preserve natural body moisture and to keep furniture and woodwork from drying out.
- Air that is evenly circulated in every room. No dead air spaces. No drafts. No overheated or underheated rooms.
- Blower cooling and air filtering in summer. Restful sleep, more comfortable days, relief from hay fever and asthma.

The low cost of all this air-conditioned luxury has been proved by hundreds of fuel cost records. Gar Wood owners talk about their units in terms of highest enthusiasm. They say that Gar Wood oil heat costs less than coal and prove it too, by actual figures.

Let us tell you the inside story of this year round luxury that does so much and costs so little.

Air Conditioning Division

GAR WOOD INDUSTRIES, INC., DETROIT, MICHIGAN

Canadian Distributors: Engineering Industries, Ltd.,
Leaside, Ontario

FREE LITERATURE—SEND THE COUPON



Gar Wood Industries, Inc.
7934 Riopelle Street, Detroit, Mich.

Send literature describing your heating and air conditioning units

For oil heat For gas heat

Name _____

Street and No. _____

City _____ State _____



MANUFACTURERS OF OIL FURNACES—GAS FURNACES—BOILER-BURNER UNITS—OIL BURNERS—OIL FIRED WATER HEATERS

BUILDING BOOKLETS

What do you know about roofing—insulation—air conditioning? Can you design a perfect kitchen—beautify a bathroom? Experts have packed a libraryful of help and inspiration in the booklets reviewed here. Write to the addresses given for those you'd like to have. Most of them are free.

Air Conditioning & Heating

B1. THIS NEW COMFORT will help you to understand exactly what the modern air-conditioning system can do for a home—make it proof against wind and weather—provide warmth without work—and all-year indoor fresh air. AMERICAN RADIATOR CO., DEPT. HG-3-37, 43 W. 40TH STREET, NEW YORK CITY.

B2. THE PIERCE oil burning boiler uses a 5-way heat travel system to get "more heat from the same amount of oil." A glimpse of the interior shows the important features of this modern, completely automatic boiler. PIERCE BUTLER RADIATOR CORP., DEPT. HG-3, 701 NICHOLS AVE., SYRACUSE, N. Y.

B3. FASTER HEATING plus slower cooling equals money saved on fuel. The trick, according to this booklet, is to have a thin $\frac{1}{4}$ inch film of water between zigzagged walls of steel (this heats quickly) and a pre-heating water jacket with greater capacity (this cools slowly). The sum total is the specially developed water film flash boiler for your oil heat system. WATERFILM BOILERS, INC., DEPT. HG-3, 154 OGDEN AVE., JERSEY CITY, N. J.

B4. AIRE-FLO AIR CONDITIONING goes thoroughly into the story of what you can expect of an air-conditioning system today. It describes the Aire-Flo system that can be bought complete—or added, in units, to your present boiler. THE LENNOX FURNACE CO., INC., HG-3, MARSHALLTOWN, IOWA.

B5. MOUNTAIN FRESH, Ocean Bathed Climate at Home is merely a way of saying that you can condition the air—cool, heat, clean and circulate it as you please. This booklet describes the Sunbeam Air Conditioning Unit. THE FOX FURNACE CO., HG-3, ELYRIA, OHIO.

B6. FUEL OIL FACTS tell how to get most out of your oil burner for the least cost, by really knowing something about the fuel you put into it. It's non-technical and full of information. PETROLEUM HEAT & POWER CO., HG-3, STAMFORD, CONN.

B7. AUTOMATIC HEAT with Stokol gives you accurately controlled temperature and accurately controlled coal consumption. Here's the story of the exclusive features which give you "luxury at a saving." SCHWITZER-CUMMINS CO., HG-3, INDIANAPOLIS, INDIANA.

B8. TRANE SYSTEMS of heating and air conditioning provide modern homes with a steady supply of properly conditioned air, heated or cooled—humidified or de-humidified—and cleaned. Whether you're mechanically inclined or not, you can grasp this description of how it's done. THE TRANE CO., HG-3, LA CROSSE, WISCONSIN.

B9. HOW TO ADD A ROOM TO YOUR HOME gives many original suggestions for interesting rooms from which to select the one you can build in your basement. (To make space you need only switch from old-fashioned heating equipment to Williams Oil-O-Matic heating and/or air conditioning!) WILLIAMS OIL-O-MATIC HEATING CORP., HG-3, BLOOMINGTON, ILLINOIS.

B10. GAR-WOOD AIR-CONDITIONING GUIDE is an introduction into the theory, science and practice of air-conditioning installation and operation. It teems with facts, figures, charts and explanatory sketches! GAR WOOD INDUSTRIES, INC., AIR CONDITIONING DIV., 7934 RIOPELLE ST., DETROIT, MICHIGAN.

B11. HEATILATOR tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of toasting your face while your back freezes. It is really a form around which any sort of fireplace can be built!

HEATILATOR CO., DEPT. HG-3, 692 BRIGHTON AVE., SYRACUSE, NEW YORK.

B12. BURNHAM HOME HEATING HELPS assist you in deciding which type of heating system is best suited to your individual needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. BURNHAM BOILER CORP., HG-3, IRVINGTON, N. Y.

B13. THIS THING CALLED AUTOMATIC HEATING AND AIR CONDITIONING is a very informative booklet for the home owner. It explains the operation of the Thermostat and oil burner, gas burner and stoker controls. Several pages of illustrations and text are devoted to air conditioning. MINNEAPOLIS-HONEYWELL REGULATOR CO., DEPT. HG-3, 2790 FOURTH AVE., MINNEAPOLIS, MINN.

B14. AUTOMATIC COAL BURNING is best means burning less coal, and cheap coal, and getting 24-hours-a-day comfort. This folder shows the Fire Tender-Arc complete stoker-boiler unit, a furnace plus a compact stoker designed by the American Radiator Co. for full automatic efficiency. HOLCOMB & HOKE MFG. CO., HG-3, INDIANAPOLIS, IND.

B15. WESTINGHOUSE AIR CONDITIONING explains by photographs, diagrams and descriptions, the operation of the Mobilaire Unit. It is self-contained in an all-metal cabinet, with a walnut finish. Low in height, the cabinet may be placed beneath a window. WESTINGHOUSE ELECTRIC MFG. CO., HG-3, MANSFIELD, OHIO.

B16. IF YOU BURN COAL, you can have automatic heat and year 'round air conditioning with the modern coal-burning air conditioning furnace described in this booklet. It saves fuel by stoking efficiently and by using low priced types of coal! HERMAN NELSON, DEPT. HG-3, MOLINE, ILL.

B17. BUILD FOR THE FUTURE. This advice comes from the maker of a "custom-made" air conditioner, which is factory engineered and fabricated, but is also coordinated at the factory into a streamline unit that exactly suits the needs of your house. Learn from this booklet how it works—and what it does. THE REYNOLDS CORP., DEPT. HG-3, 19 RECTOR ST., NEW YORK CITY.

B18. THE CARRIER WEATHER MAKER "manufactures weather" for the home all the year 'round. Learn from this amply illustrated booklet of more than 30 interesting pages exactly how it works and what it does. CARRIER CORP., DESK 142, 85 FRELINGHUYSEN AVE., NEWARK, N. J.

B19. OIL-EIGHTY AUTOMATIC is modern streamlined steel boiler that combines with any oil burner to give you a complete heating unit, as efficient as its brothers—the Fitzgibbons boilers that supply more-heat-per-gallon-of-fuel for buildings. FITZGIBBONS BOILER CORP., DEPT. HG-3, 101 PARK AVE., N. Y.

B20. ROMANCE OF INTERNATIONAL ADVENTURE is a 'round-the-world story showing some of the fine homes equipped with Gilbarco oil burners and air conditioners. It's enlivened, too, by a pertinent bit of history—and an introduction to the various Gilbarco models to equip your new home or modernize your present one. GIBERT & BARKER MFG. CO., DEPT. HG-3, SPRINGFIELD, MASS.

B21. INTERNATIONAL "FUEL SAVINGS" is a booklet of pocketbook interest to anyone planning a new heating system; it tells the internal workings of a steel oil burning boiler that aims to save home owners 20% in fuel, by means of a system of water tubes, directly in the path of the hot gases. THE INTERNATIONAL BOILER WORK CO., HG-3, EAST STROUDSBURG, PA.

(Continued on page 150)



The natural human urge to build a home possesses most of us at an early age. Today, home building is a thrilling adventure, for new materials and fresh architectural thinking add breathless interest to the realization of your childhood dreams.

The Houses That Jack Built...



THE HOUSE THAT JACK BUILDS TODAY is more than a house... in the hands of the architect, using new and improved materials it becomes—a HOME, a comfortable, economical, practical home.

In actual practice, the guiding genius of architectural skill effects savings, both in original cost and upkeep. With knowledge born of experience the architect weaves modern materials and new structural usage into today's pattern of a home.

And in this modern home, the trend is toward the use of more and more glass, both as a building material and a decorative means. Sparkling corner windows that banish shadows—Ample mirrors that brighten and widen rooms—Double glazing that

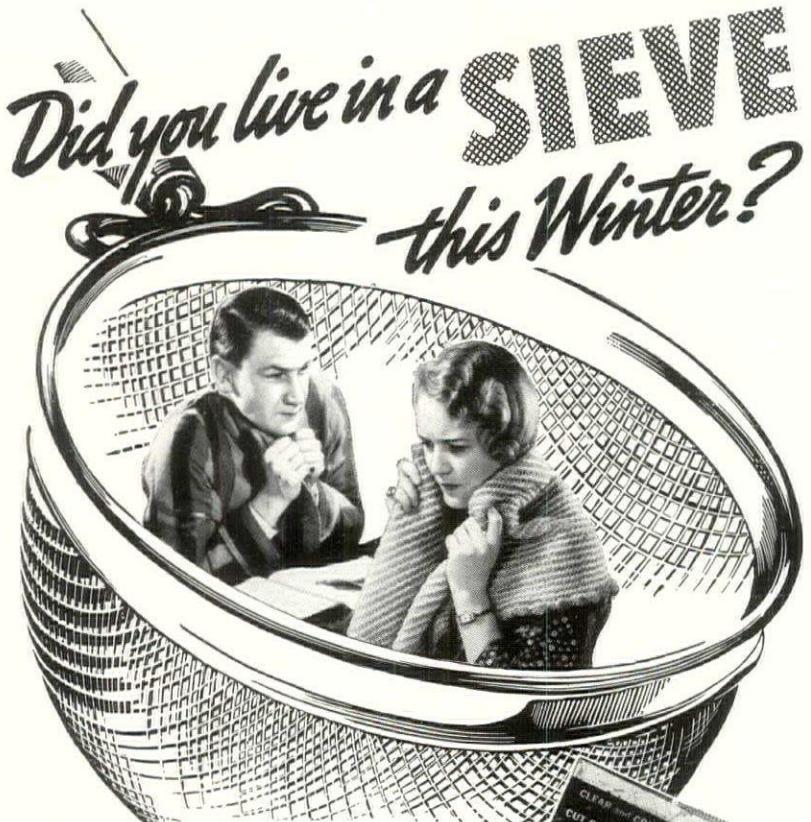
is so essential to successful air conditioning—Mirrored panels—Glass doors—Mirrored table tops. These and countless other uses bring a distinctive and stimulating beauty to even the most modest dwelling.

This new importance of glass is only one of the many radical changes that have come about during the past few years. That is why the skilled architect and dependable builder, working together with new methods and materials, give you your best assurance of permanent satisfaction in

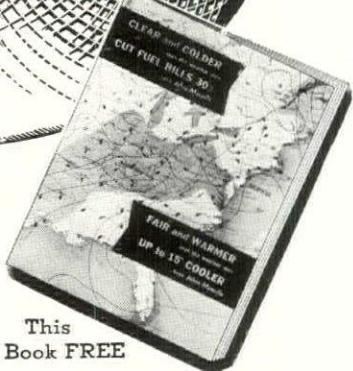
your home and lasting value in your building investment. Libbey·Owens·Ford Glass Company, Toledo, Ohio.

NOVEL USES FOR GLASS, both decorative and practical. A glass pushplate on the door to the kitchen never tarnishes. Glass drawer fronts on a closet chest; you can tell at a glance what each drawer contains. A Vitrolite glass top for the kitchen table; both sanitary and practical. Many other practical suggestions which utilize the sparkling beauty of glass will gladly be suggested if you will consult your decorator or local L·O·F Glass Distributor.

L I B B E Y · O W E N S · F O R D
 **QUALITY GLASS**



MELTED SNOW on roof (at left) proves uninsulated house literally leaks heat like a sieve. Note snow does not melt on insulated house.



If your house isn't insulated the J-M way, it's leaking health-giving warmth and comfort, as well as precious fuel dollars. Send for this free book which tells the fascinating story of J-M Rock Wool Home Insulation.

COLD, DRAFTY ROOMS THIS WINTER? Expensive fuel bills? That's because heat leaked out of your house through sieve-like walls and roof. And that means hot, stifling rooms this summer.

Send for free J-M book which tells how J-M Rock Wool Home Insulation, blown into hollow walls and attic spaces, gives year-round comfort—makes rooms up to 15° cooler in hottest weather—reduces fuel bills up to 30%.

It is fireproof. Will not decay or corrode. Scientifically installed by a pneumatic process; no "thin spots." Will not settle. Unaffected by atmospheric conditions.

Mail the coupon below for the FREE BOOK that describes all its advantages. AND REMEMBER—you can finance your Johns-Manville Rock Wool Home Insulation with convenient monthly payments under the terms of the Johns-Manville Million-Dollar-to-Lend Plan.

Johns-Manville
FUL-THIK ROCK WOOL
Home Insulation

MAIL COUPON FOR FREE BOOK

JOHNS-MANVILLE, Dept. HG-3, 22 East 40th St., New York

Send FREE, illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home for new construction (please check).

Name _____

Address _____

City _____

State _____

BUILDING BOOKLETS

(CONTINUED FROM PAGE 148)

B22. REXOIL is an oil burner made by pioneers who have been building oil burners for more than 15 years. Besides its dependability, its chief claim upon your interest, as explained in this descriptive leaflet, is its method of achieving an extremely hot flame with low fuel consumption. REIF-REXOIL, Inc., HG-3, BUFFALO, N. Y.

B23. RICHARDSON OIL BURNING BOILER is one of those to investigate before you make any heating installation. It's "open for inspection" in this booklet, which gives you an inside view of its workings, and includes complete technical data for your plumbing engineer. RICHARDSON & BOYNTON CO., DEPT. HG-3, 244 MADISON AVE., NEW YORK CITY.

B24. HOFFMAN CONTROLLED HEAT with Air Conditioning. In 5 interesting chapters, this booklet makes thoroughly clear such questions as what air conditioning is, what types you can choose for your home, and just how the effective Hoffman system works. HOFFMAN SPECIALTY CO., INC., HG-3, WATERBURY, CONN.

B25. BEAUTY IN HEATER ENCLOSURES takes up a problem of first rate importance in the designing of a fine home . . . the combination of beauty with efficiency in the visible portion of a heating system. It shows handsome grilles in period styles, and modern convectors to hide behind them. MODINE MFG. CO., DEPT. HG-3, 1300 17TH ST., RACINE, WIS.

B26. AIRTEMP PRESENTS an efficient boiler-burner unit designed for maximum heat and minimum cost. This Chrysler product, and its companion pieces, the Airtemp oil and gas fired winter conditioners, are described in leaflets that tell you the story of their efficient, automatic operation. AIRTEMP, INC., HG-3, DAYTON, OHIO.

B27. COMFORT IS IN THE AIR when you condition your home for Summer or Winter (or both) with Bryant gas fueled equipment. If you're "shopping" for silent, modern heating or conditioning systems, read up on these. THE BRYANT HEATER CO., DEPT. HG-3, 17825 ST. CLAIR AVE., CLEVELAND, OHIO.

Bathroom & Kitchen Equipment

B28. FOR BETTER LIVING, G.E. invites you to "come out of the kitchen and enjoy life" . . . showing such perfect electrical kitchens that you'll want for the first time to stay in and enjoy the kitchen! GENERAL ELECTRIC INST., DEPT. HG-3, NELA PARK, CLEVELAND, OHIO.

B29. MONEL METAL in the Modern Kitchen is a booklet of inspired ideas and practical plans for the finest of modern kitchens. With before-and-after photographs, cost estimates, and a "thumb-nail history" of monel metal. THE INTERNATIONAL NICKEL CO., DEPT. HG-3, 73 WALL ST., N. Y. C.

B30. THE METALCRAFT LINE is a catalog of modern steel kitchen cabinets, beautifully finished in a durable glossy enamel in white or colors. They offer an easy method of remodeling an old kitchen. EXCEL METAL CABINET CO., INC., DEPT. HG-3, 101 PARK AVE., NEW YORK CITY.

B31. ROPER GAS RANGES have many interesting features which provide cooler kitchens, cleanliness, economy and speed. You will be interested in seeing the "Waterless" cooking chart which accompanies the booklet. THE GEORGE D. ROPER CORP., HG-3, ROCKFORD, ILL.

B32. MODERN BATHROOMS FOR OLD takes the much-neglected, drab old bathrooms, and shows how to make them cheery and modern without expending a fortune. A colorful Church Sani-Seat is an inexpensive starting point. C. F. CHURCH MFG. CO., HG-3, HOLYOKE, MASS.

B33. CRANE KITCHEN GUIDE will turn you into an expert in the scientific planning of a modern kitchen! It's complete—starting with the principles of planning, and getting down to the brass tacks of actual diagrams and measurements—and sketches of many perfect kitchens. CRANE CO., DEPT. HG-3-37, 836 S. MICHIGAN AVE., CHICAGO, ILL.

BABY loves to hear the water splash



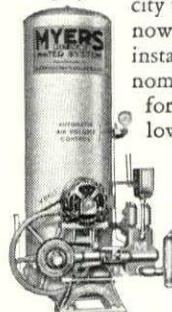
...YOU will appreciate MYERS Economy!



Take Off Your Hat The MYERS SYSTEM - WATER SYSTEMS - DAY TO DAY

FOLKS who enjoy the comfort and convenience of a MYERS Water System in their homes, soon learn that they can afford to use plenty of water any time they want. MYERS Water Systems are wonderfully well built as well as absolutely reliable. Their economy of operation furnishes running water at the lowest possible cost per gallon. MYERS owners frequently discover that water actually costs them less than it does their friends who rely on service from city water mains. Find out now for how little you can install and operate an economical MYERS. Model for both deep and shallow wells; powered either engine or electric motor. Write today for interesting free water system booklet and the name of our nearest dealer.

Fig. 2510



Sump Pump for Cellar Drainage

For keeping cellars and basements perfectly drained at all times. Consists of silent centrifugal pump, operated by electric motor. Absolutely dependable and entirely automatic in action. Starts whenever water enters drain pit or sump. Stops when water has been pumped out. Low in cost; easily installed. Circular will be sent on request.

Summer Air Conditioner
Where cool well water is available, it is often possible to accomplish summer air conditioning at costs much lower than where other methods of cooling air are employed. Correspondence invited from those who may be interested. We will be pleased to supply informative data.

The F. E. Myers & Bro. Co.
40 Orange Street Ashland, OHIO
"Pump Builders Since 1870"

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The F. E. Myers & Bro. Co.
40 Orange Street, Ashland, Ohio
Send free information on: Water Systems . . . Sump Pump . . . Air Conditioning
Name _____
Address _____

WATER SYSTEMS



DON'T SUPPLY YOUR OWN RADIANT HEAT

WHEN YOU BUY AIR CONDITIONING

Guarantee your P.C.
(PERSONAL COMFORT)
with Air Conditioning + Radiant Heat

• The chief characteristic of the sun is the intensely personal nature of its warmth... and now you can get it INDOORS as well as OUTDOORS.

Instead of Impersonal Heat that rises away from you, Radiant Heat, like the Sun itself, makes your Personal Comfort the object of its instant, constant attention.

Unlike ordinary systems, which merely circulate the air, clean the air and humidify the air, American Radiator Air-Conditioning also ADDS the sun-like vitality of RADIANT HEAT.

Flowing from concealed new-style radiators beneath the window, Radiant Heat reproduces for you the sun-like radiance on the other side of the window... the heat that health is made of!

Radiant Heat shadows your every movement with millions of invisible rays, wards off floor

drafts and colds, won't desert you for the ceiling, and gives you sun-conditioned heat in an air-conditioned home.

Isn't it wiser to install the one air-conditioning system of which Radiant Heat is an integral part?... the system that not only circulates, cleans and humidifies the air, but vitalizes the air with the life-giving radiance of the Sun?

American Radiator Air-Conditioning includes Radiant Heat... rendering you four kinds of service instead of three... and only this system can give you the 45 years' experience that has made

AMERICAN & IDEAL
RADIATORS & BOILERS

the world's highest standard of heating perfection.

Fits any kind of home... suits any kind of budget... burns any kind of fuel... call your heating contractor... and mail this coupon... NOW.

New AMERICAN RADIATOR CONDITIONING SYSTEMS

THE NEW ARCO RADIANT CONVECTOR

Not to be confused with enclosed radiators, this new, scientific radiator adds RADIANT HEAT to your Personal Comfort.



BRING IN FRESH AIR • ADD HUMIDITY • CLEAN THE AIR • CIRCULATE THE AIR • GIVE SUN-LIKE RADIANT HEAT • WARM EVERY ROOM EVENLY • SUPPLY YEAR-ROUND DOMESTIC HOT WATER

AMERICAN RADIATOR COMPANY

DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

43 West 40th Street, New York, N.Y.

Send your free book, "This New Comfort", telling how I can get more P. C. from air conditioning.

Name _____

Address _____

City or Town _____ State _____

© A. R. Co. 1937

JIG-3-37

1937'S SMARTEST HOMES will be firesafe, economical CONCRETE



One of Detroit's many attractive concrete homes. Albert Bill, builder.

There's no longer the slightest reason why you should be satisfied with a 1915 model home, with its high depreciation, lack of rigidity, fire-safety and other essential home values. Of course, you want thoroughly modern construction—and you can have it, with concrete.

What IS a concrete home?

It is a home built with walls and partitions of concrete masonry or reinforced concrete; it has concrete floors and a firesafe roof. Such a home is tremendously strong and rigid; fire-resistant; and safe against the attacks of storm, termites and decay. It may be of any size; any architectural style, Cape Cod to California Ranch House; any color or surface texture.

What is COST of a concrete home?

Surprisingly low! The walls and floors are a small part of any complete house. Hence building with concrete adds only a very few dollars

a month to the payments on the average house, compared with ordinary non-firesafe construction. And low maintenance, slow depreciation and high resale value may turn the small extra first cost into an actual saving. A concrete home costs less to own.

How can I get a concrete home?

1. Ask a nearby concrete products manufacturer or concrete contractor for names of architects and builders experienced in concrete.
2. Tell the architect you select that you want concrete walls, floors and a firesafe roof.
3. Have your plans figured by one of the rapidly growing number of builders and realtors who have built concrete homes who are specializing in this type of construction. As a rule you will get the best bid and the best job from a builder experienced in concrete construction. Let nothing shake your determination to obtain the best value for your home-building dollars in today's market...A Firesafe Concrete Home

You'll find helpful suggestions and 55 selected designs in booklet "Designed for Concrete." Send for it today.

PORLAND CEMENT ASSOCIATION

Dept. 3-20A, 33 W. Grand Ave., Chicago, Ill.



A Hodgson House in Massachusetts

I DIDN'T KNOW A PREFABRICATED HOUSE COULD LOOK LIKE THIS!

You like the convenience and common sense of prefabrication . . . but you would like a design in keeping with the American tradition. A Hodgson House gives you both!

Century-old homes, dotting the New England countryside, serve as patterns for Hodgson—for construction as well as design. Only time-tried, time-proved materials are used in these houses prefabricated with lumber. And wrought into roof, doors, windows and interiors are the trim, pleasing lines created by early New England designers!

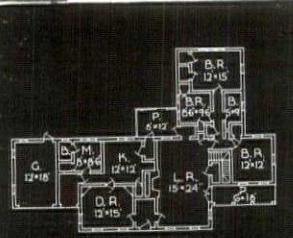
Three weeks usually sees a Hodgson House prefabricated, erected and occupied! . . . Complete with three coats of paint; protected with termite-proofing; reinforced against rot. Local labor, directed by a Hodgson foreman if you desire, does the final work. *Shipments made anywhere.*

The Hodgson Architectural Staff can plan virtually any house you want, if none in our portfolio meets your needs. Visit the Hodgson Colonies *indoors* in New York or Boston; outdoors at Dover, Mass.—furnished year-round homes, camp cottages, greenhouses, garages, etc. Or write for NEW 1937 Catalog HG-21.

HODGSON HOUSES

E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

• 730 Fifth Ave. (cor. 57th St.), New York City



LASTING Beauty FROM REAL WOOD PANELING



...at low cost with
ART-PLY

* THE INLAID PLYWOOD *

ART-PLY is readily adaptable to any room in the house. Its beautiful natural grain can be stained for library or dining room—enameled for kitchen or bathroom. Choose any of its hundreds of pleasing variations for modern effects.

ART-PLY is an innovation in three outstanding particulars: (1) Battens, or strips over joints, are eliminated. (2) Mouldings are inlaid flush with surface to form standard multi-paneled sections. (3) Joints between sections are entirely concealed and sealed for insulation.

ART-PLY is manufactured from durable Douglas Fir. Its natural surface grain has all the beauty of this famous wood. ART-PLY is $\frac{1}{4}$ -inch thick and has great tensile strength. It cannot crack like plaster and will not bulge, sag or crumple. Installation is simple and low in cost. Stain it; paint it; enamel it; stencil it—ART-PLY will take any finish that wood will take.



VERY SMART

ART-PLY Random Plank (RP-10) and Rectangular Tile (RT-30) decorates this attractive breakfast room. Finished in cream and sky blue.



VANCOUVER PLYWOOD & VENEER CO.
Vancouver, Washington, U.S.A.

Send me your free ART-PLY SUGGESTION BOOK, which tells how I can use ART-PLY in building or remodeling my home.

Name _____

Address _____

HGV-2

BUILDING BOOKLETS

B34. THE NEW T/N one piece water closet is shown in a folder that gives important points of information on this modern bathroom fixture that comes in white or color, low set so that it can be installed in corners, under stairs or windows; quiet, sanitary and economical in its use of water. W. A. CASE & SON, DEPT. HG-3, 33 MAIN ST., BUFFALO, N. Y.

B35. WEISWAY CABINET SHOWERS turn a three-foot-square space into a gleaming, modern stall shower. There are complete units from inexpensive cottage types to beautiful vitreous china cabinets, which you can add to your bathroom, or use in a convenient corner as the nucleus of an extra bathroom. HENRY WEIS MFG. CO., INC., DEPT. HG-3, 209 OAK ST., ELKHART, IND.

B36. WONDER WALLS for Beautiful Interiors—built with Marsh's Marlite—are the secret of hard polished shining and colorful surfaces—acid and stain resisting—in brilliantly designed modern kitchens, bathrooms and cocktail lounges. Marlite is shown here in tile, wood and marble patterns—with charming photographs of all sorts of interiors. MARSH WALL PRODUCTS CO., INC., DEPT. HG-3, DOVER, OHIO.

B37. VITROLITE BATHROOMS AND KITCHENS: wainscoting, walls and ceilings of "structural" glass in stunning colors gleam with luxurious beauty that looks far more expensive than it is. LIBBEY OWENS FORD GLASS CO., HG-3, TOLEDO, OHIO.

B38. PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens—their color schemes—their planning—and the new type equipment and fixtures to make them compactly efficient—and charming. To solve heating problems, this Kohler booklet also shows modern boilers. KOHLER CO., HG-3, KOHLER, WISCONSIN.

Building Materials & Equipment

B39. NU-WOOD INTERIORS. Page after page of them, photographed from actual installations, suggest more than a score of ways to use this interestingly textured, processed wall and ceiling board that takes the place of lath and plaster in new rooms, or goes over old walls. It insulates, deadens sound, is fire-resistant. WOOD CONVERSION CO., HG-3, ST. PAUL, MINN.

B40. TRUSCON PRODUCTS for the Homebuilder is a practical and interestingly informative story—told without technicalities—of the uses of steel in the modern home. You really should know about steel casement windows, garage doors, and construction details, before you start to build. TRUSCON STEEL CO., HG-3, YOUNGSTOWN, OHIO.

B41. DESIGNED FOR CONCRETE presents 55 designs for attractive houses, selected in a competition sponsored by the Portland Cement Assoc. It shows plans, sketches, and many photographs of houses suited to all climates—adding important notes on costs, and on wall and floor construction in concrete homes. PORTLAND CEMENT ASSOCIATION, DEPT. A2-20, 33 W. GRAND AVE., CHICAGO, ILL.

B42. THE IMPORTANCE OF BUILDING PAPER is a compact little booklet on the how and why of Sisalkraft . . . something worth looking into, if you're doing any sort of building. For it tells you the dozens of helpful ways to use this remarkably strong waterproof and windproof paper. THE SISALKRAFT CO., DEPT. HG-3, 205 W. WACKER DRIVE, CHICAGO, ILL.

B43. POWER PUMPS and water systems to supply economical running water to suburban or country homes, big estates or country cottages are described in detail in the Myers catalog, which gives the story of price and performance. THE F. E. MYERS & BROS. CO., HG-3, ASHLAND, O.

B44. SNUG HOMES OF FRIENDLY WOOD is a valuable portfolio of plans for attractive small houses—with architects' plans and elevations, cost estimates, and authoritative information on construction methods. It also illustrates types of wall paneling and fine interior trim to be had in pine. Price is \$1.00. ARKANSAS SOFT PINE BUREAU, HG-3, LITTLE ROCK, ARK.

(Continued on page 152)

THIS HAPPY FAMILY

HAS A

MAGIC SERVANT



GAS FOR HEATING,

AIR CONDITIONING AND HOT WATER



AGP "EMPIRE" IDEAL...
the world's most beautiful Gas Boiler. For steam and hot water heating and air conditioning.



Plentiful hot water always on tap for every need with an AGP automatic gas-fired Storage Water Heater.



AMERICAN GAS PRODUCTS CORPORATION
DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
40 WEST 40th STREET - NEW YORK, N.Y.

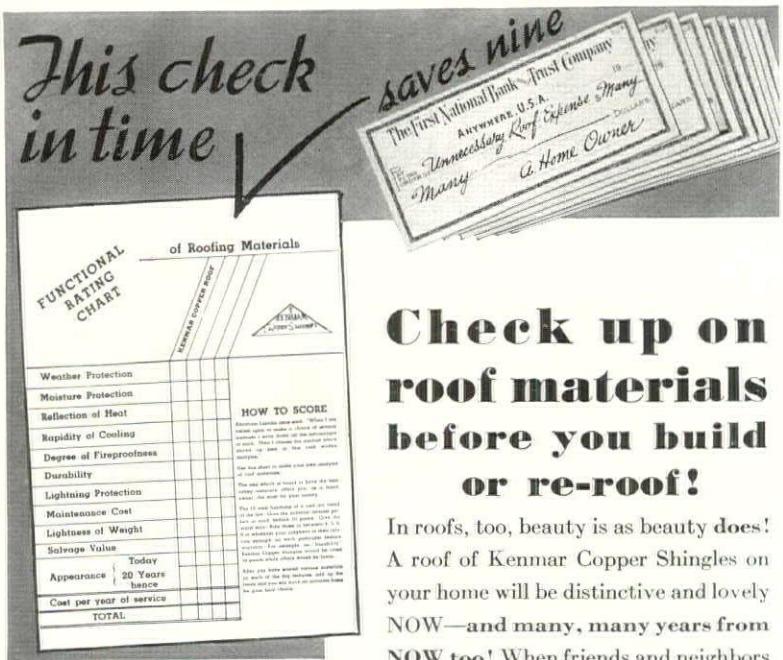
I am interested in modernizing my old home
 building a new home
 Heating Air Conditioning Hot Water

Name _____
Address _____
City _____

State _____

HG3

(CONTINUED FROM PAGE 151)



Use this Rating Chart

No need to gamble now, when you select a roofing material. Our Rating Chart gives all the important functions a really good roof must perform to be completely useful and lasting. With this Chart you can determine accurately for yourself the real value of roof material. Before you build or re-roof, get this free Chart to help you avoid costly guesswork.

Write for Kenmar literature and Roof Rating Chart

Note to Architects...

You will find Kenmar Copper Shingles an ideal medium with which to work, because of their almost unlimited design possibilities, their four distinctive, true colors; and finally because these modern shingles make a functionally perfect roof. See Sweet's or write for file data.



Kenmar Copper Roof on home of B. P. Crittenden, Shreveport, La.



The New Haven Copper Co., Est. 1849, Seymour, Conn.

Check up on roof materials before you build or re-roof!

In roofs, too, beauty is as beauty does! A roof of Kenmar Copper Shingles on your home will be distinctive and lovely **NOW—and many, many years from NOW too!** When friends and neighbors exclaim: "Your roof is certainly beautiful," you can tell them it is just as completely **trouble-free and useful** as it is good looking.

All 12 vital functions of a roof are yours with KENMAR Copper Shingles

A Roof of Kenmar Copper Shingles is modern. It is the roof of today, and **tomorrow**. Its distinctive beauty doesn't deteriorate but is enhanced with time. It gives superior weather protection, and much more. Being metal, a Kenmar Roof will not absorb a single drop of moisture—hence it better protects the insulation. It is completely fireproof. It reflects heat from the sun; cools more rapidly at night.

Much lighter in weight than any other material, it places no strain on the supporting structure. It protects your home completely from lightning; and even has an appreciable salvage value.

Properly laid, a Kenmar Copper Roof assures entire freedom in the future from repairs, re-roofing and other expense. Write for literature.

B45. COPPER, BRASS & BRONZE in the Home shows the hazards of rust—and how the modern home owner avoids them by using copper or brass for water pipes and boilers, for roofing and screens, for heat radiation and for damp-proof floor and wall linings. THE AMERICAN BRASS CO., HG-3, WATERBURY, CONN.

B46. WHAT TO DO ABOUT REMODELING suggests the replacing of rusty water pipes with copper and brass piping—screening windows with bronze and copper rust-proof screen cloth and the introduction of chromium plumbing fixtures into your bathroom. CHASE BRASS & COPPER CO., HG-3, WATERBURY, CONN.

B47. PAINT AND GLASS IN YOUR HOME is a fascinating new booklet on home improvement and decoration, filled with illustrations and practical suggestions—overflowing with ideas for new color effects and modern treatments using mirrors and glass. PITTSBURGH PLATE GLASS CO., 2384-B GRANT BLDG., PITTSBURGH, PA.

B48. THE STORY OF AMERICAN WALNUT is a beautifully illustrated brochure, by a professor of forestry and a decorator—a combination that results in an absorbing story of the properties, history, types and uses of Walnut—with pictures of fine traditional and modern furniture. AMERICAN WALNUT MFRS. ASSOC., DEPT. HG-3, 616 S. MICHIGAN AVE., CHICAGO, ILL.

B49. WESTERN PINE CAMERA VIEWS show the versatility of Western Pines—the beauty of their grain and texture—their uses in mouldings, carvings, stairs—their protection against the weather. It is a portfolio of fine photographs, of great interest and assistance to the home builder or remodeler. WESTERN PINE ASSOCIATION, DEPT. HG-3, YEON BLDG., PORTLAND, OREGON.

B50. MODERNIZE YOUR KITCHEN AND BATH! Here's a leaflet of color suggestions—with photographs of characteristic modern rooms, in which Upson Fibre-Tile is used for bright and cheery walls. THE UPSON CO., HG-3, LOCKPORT, NEW YORK.

Floors & Floor Coverings

B51. BUILDING COLOR SCHEMES FROM THE FLOOR is a 20-page booklet in full color, showing you how to build charming color schemes for every room in your house. Its sketches of many actual rooms with smart linoleum floors will help you work out your own decorative schemes. Ten cents a copy. CONGOLEUM-NAIRN, INC., DEPT. 17, KEARNY, N. J.

B52. AZROCK CARPET TILE, showing home and commercial installations of the modern floor material, lays special stress on the fact that it is fire resistant (a burning cigarette shows no permanent stain). It is moisture proof; it insulates against heat and cold; it is resilient. And it comes in richly textured colors. UVALDE ROCK ASPHALT CO., HG-3, SAN ANTONIO, TEXAS.

B53. OAK FLOOR. Problems of laying, finishing and care of fine oak floors are authoritatively dealt with in a little booklet that's good to have whether you are planning to put in new floors, or merely giving right care to your old ones. NATIONAL OAK FLOORING MFRS. ASSOCIATION, DEPT. HG-3, 830 DERMON BLDG., MEMPHIS, TENN.

B54. GAY FLOORS for Basement Playrooms offer a problem that's solved by Acetile, which can be laid in all sorts of colorful patterns, right over cement that comes in contact with the ground. See some of the colors, and the attractive floor designs in this booklet. ARMSTRONG CORK PRODUCTS CO., HG-3, LANCASTER, PA.

Insulation

B55. SEALED HOUSE INSULATION is a photographic study of an important problem—telling surprising facts—showing how to save fuel while keeping the house temperature comfortable in all seasons, with a half-inch layer of Balsam-wool that can keep out

as much heat as a 17-inch-thick wall of brick. WOOD CONVERSION CO., DEPT. HG-3, FIRST NATIONAL BANK BLDG., ST. PAUL, MINN.

B56. WHAT THE CELOTEX GUARANTEE MEANS is a most interesting new angle to the insulation story. It shows you what Celotex is guaranteed to do and not to do, for the life of the building—not merely to stay put, but to maintain its efficiency and resist rot, water, and termites. THE CELOTEX CORP., HG-3, 919 N. MICHIGAN AVE., CHICAGO, ILL.

B57. COMFORT THAT PAYS FOR ITSELF is an efficiency story, showing in graphic pictures the actual savings brought about by treating your house to a heatproof fireproof blanket of rock wool—and your family to greater living comfort in all seasons. JOHNS-MANVILLE, DEPT. HG-3, 221 40TH STREET, NEW YORK CITY.

B58. BUILDING FOR THE FUTURE is a valuable book for anyone planning to build or remodel, for it explains the Insulite Wall of Protection that insulates as it builds—giving beautiful interior effects and at the same time resisting the passage of heat. THE INSULITE CO., HG-3, MINNEAPOLIS, MINN.

B59. BUILD WARM HOUSES tells you all the practical details about a quilted wrap about your house (within the walls)—a heat insulating, sound deadening quilt that went to the Arctic and the Antarctic to protect the huts of famous explorers. SAMUEL CABOT, INC., DEPT. HG-3, 1201 OLIVE BLDG., BOSTON, MASS.

B60. SHUT WINTER HEAT IN . . . an shut summer heat out . . . says this leaflet on the fuel-saving and comfort-insuring properties of Capitol Rock Wool. In the simplest of diagrams it shows how to turn your house into a perfect "thermos bottle" in its resistance to the passage of heat or cold. THE STANDARD LIME & STONE CO., DEPT. HG-3, 1ST NATIONAL BANK BLDG., BALTIMORE, MD.

B61. HOMOSOTE is a weatherproof insulating board that you'll want to know more about if you're planning to build a small home, a summer camp, cabana, or other small building. It's economical to use because it comes in big sheets . . . and it has withstood every weather test. This leaflet will give you the facts. AGASOTE MILLBOARD CO., DEPT. HG-3, TRENTON, N. J.

Doors & Windows

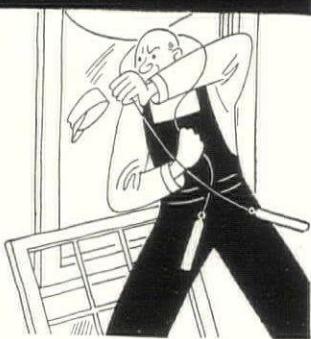
B62. HOW TO ACHIEVE WINDOW BEAUTY in different types of architecture is told in a portfolio illustrated with photographs of homes—showing the charm, adaptability and convenience of wood casements. It's a valuable booklet, full of practical information on styles and mechanical features. ANDERSEN FRAME CORP., HG-3, BAYPORT, MINN.

B63. CURTIS WOODWORK designed to build lasting beauty into a home includes the Silente Pre-fit windows that assure year-round comfort; beautiful doors for every type of architecture and interior; kitchen units—modern and complete to the last detail. It's a profusely illustrated and most inclusive booklet, made practical with accurate descriptions and measurements. CURTIS COMPANIES SERVICE BUREAU, DEPT. HG-3, CURTIS BLDG., CLINTON, IOWA.

B64. THE GARAGE DOOR THAT OPENS UPWARD is a modern blessing available for any garage—old or new. Star it upward with a pull of the hand—downward with a jerk at a cord. Or operate it electrically. Read about this new door that's never snowbound, never in the way. THE KINNEAR MFG. CO., DEPT. HG-3, 3000 FIELDS AVE., COLUMBUS, OHIO.

B65. CLOSE THE WINDOW—but how if it is an out-swinging casement type located over a kitchen sink? The average housewife's arms don't reach that far. Here—and wherever casement windows are used in the house—casement hardware is necessary—an item too often overlooked in building a house. CASEMENT HARDWARE COMPANY, DEPT. HG-3, 406 N. WOOD ST., CHICAGO, ILL.

TAKING A WEIGHT OFF YOUR MIND

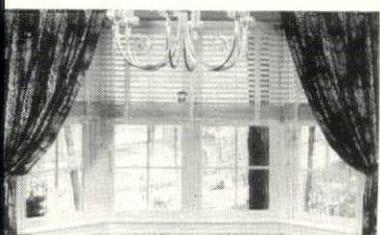


Weights that jam—sash cords that break—what an everlasting nuisance some windows are! They get stuck so you can't raise 'em. They loosen up and rattle. You waste your temper on them and money, too. For aside from repairs, most windows are drafty. Forty per cent of all heat losses can be blamed on them. And that went on for centuries until Curtis invented the *Silentite Window*.

Ever see one? Go look at the new homes—or talk with the Curtis Dealer near you. You'll find a window such as you never dreamed of before. It's wood because that's the best non-conductor of heat and cold and the most satisfactory of all materials—but owing to an improved construction it slides up and down so smoothly on metal-to-metal contacts that a child can easily lift or lower it.

There's no more binding or rattling. Cold drafts cannot endanger health and run up heating bills. And gone with the wind are the troublesome old weights and cords.

The cost? Less than any other window if you'll figure the fuel savings—5% in many cases! And the smaller the home the more that's appreciated. Why not prevent waste of fuel and make your home more healthful and livable by installing *Silentite Windows*? Just mail coupon for the facts.



Note the slim, graceful lines of *Silentite Windows*.



Other Curtis products:
Exterior and Interior Doors • Frames • Trim Entrances • Moldings • Panel Work • Kitchen Cabinets • Cabinet Work • Mantels • Stairways • Shutters • Screens • Storm Doors and Windows • Garage Doors • Mitertite Door and Window Trim

Curtis Companies Service Bureau
Dept. HG-3, Curtis Bldg., Clinton, Iowa
Please send your book, "Curtis Insulated Windows," giving full particulars on your heat- and trouble-saving *Silentite Window*.

I am planning to Build Remodel. Please send appropriate literature.

Name _____

Address _____

City _____ State _____

BUILDING BOOKLETS

B66. THE LIGHT SEALAIR is an illuminating booklet on a new type of window that comes completely assembled—a frame of aluminum or bronze, operating at the touch of a finger—weather-tight, and proof against rust, swelling, sticking or rattling! KAWNEER COMPANY, HG-3, NILES, MICH.

B67. PERMATITE WINDOWS of bronze and aluminum—both casement and double hung—offer many new and exclusive features. They are weathertight, suitable for air-conditioning; rattleproof, dustproof, rustproof, moderate in cost. Write for booklet 11, GENERAL BRONZE CORPORATION, 34-19 TENTH ST., LONG ISLAND CITY, N. Y.

Paint

B68. THE LITTLE WHITE BOOK is a book of white houses, including many which are prize winners. Interesting, too, is the story of Cabot's Collopakes which are suitable for all kinds of surfaces including wood, brick, plaster, stucco and cement. SAMUEL CABOT, INC., DEPT. HG-3, 1201 OLIVER BLDG., BOSTON, MASS.

B69. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room in the house, with pages of clear and readable instructions on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and exteriors. THE SHERWIN-WILLIAMS CO., HG-3, CLEVELAND, OHIO.

Roofing

B70. HOMES OF ENDURING BEAUTY. Gay with color and chock-full of information and ideas is Weatherbest's book of homes. For those who are building, or remodeling an old house to give it new life and charm, it shows what can be done with stained shingles cut from the heart of giant red cedars. WEATHERBEST CORP., DEPT. HG-3, 872 MAIN ST., N. TONAWANDA, N. Y.

B71. A PORTFOLIO of Certigrade Homes presents the photograph and floor plan of more than a dozen charming homes of as many different types—all using red Cedar shingles for roof or side walls, or both. It will tell you what you want to know about shingles—and supply ideas and inspiration for building or remodeling. RED CEDAR SHINGLE BUREAU, HG-3, SEATTLE, WASH.

B72. RADIANT BEAUTY Year after Year . . . gives you some charming color schemes for the exterior of your house—some helpful pointers on painting and a word on the penny-wise and pound-foolish treatment that some people give to walls and roofs. CREO-DIPT CO., INC., HG-3, N. TONAWANDA, N. Y.

B73. THE NEW GOTHIC and TIMBERTEX shingles are described in an illustrated leaflet, giving you an idea of the interesting new colors and textures in roofing that are available today. The one type has a graining like aged cypress. The other is used in random widths and with staggered butts for individuality. Both are ageless and fireproof. THE RUBEROID COMPANY, DEPT. HG-3, 500 FIFTH AVENUE, NEW YORK CITY.

B74. BEAUTY WITH PERMANENCE is the theme of the story of Keimar copper shingles. As easy to lay as wooden shingles, they have the age-old beauty of copper. As to cost, since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy in the long run. THE NEW HAVEN COPPER COMPANY, DEPT. 22, SEYMOUR, CONN.

B75. OLD ENGLISH THATCH explains how you may have an English cottage or country home with a thatched roof that combines old-world charm with modern insulating and fireproofing qualities. THATCHED ROOF MANUFACTURING CO., HG-3, STAMFORD, CONN.

B76. ARE YOU GOING TO BUILD OR REPAIR? Here's information on new colors, textures and qualities in roofing shingles, siding and other important building materials of excellent quality and design. Let this booklet bring you up to date. BIRD & SON, INC., HG-3, EAST WALPOLE, MASS.

(Continued on page 155)

Don't saddle
yourself for life
with high fuel costs

IRON FIREMAN

Automatic Coal Heating gives
luxurious warmth
at low cost!

Here Iron Fireman cut fuel bills in half

Walter M. Jones, West Orange, N. J., saved 57% on his fuel bill—but this is only one of the many thousands of cases of Iron Fireman's amazing economy.



Walter M. Jones

Walter M. Jones installed an Iron Fireman burner in the above house in 1934. "For the first time," he says, "this house was satisfactorily heated."

His Iron Fireman fuel cost averaged \$123.37 a year. The average before installing Iron Fireman, when the furnace was hand-fired was \$287.50—a yearly fuel saving of \$164.13 with Iron Fireman, plus the advantages of steady, even, automatic heat. In 5 years these savings amount to more than \$800—in 10 years to more than \$1,600.

CLEAN... QUIET... CONVENIENT

"But these economies are of minor importance," says Mr. Jones, "compared with the convenience, dependability and sense of security with Iron Fireman heating."

YOU should have—you must have modern, automatic, self-regulating heat. Don't go through life another year without it. But in getting automatic heat—in freeing yourself from the burden of furnace tending—don't saddle yourself with high fuel costs for life. Install an Iron Fireman automatic coal burner which gives you the finest automatic heating money can buy. Iron Fireman fuel costs considerably less than hand-fired coal, and so much less than gas or oil that the saving is amazing. Get a cost comparison for your own particular job. Any Iron Fireman dealer can show you how. Iron Fireman savings for one year are considerable. Over a 5, 10 or 20 year period they amount to a sum no one can afford to waste.



The Iron Fireman Coal Flow feeds direct from bin to fire. Both the Coal Flow and the regular hopper models are controlled and regulated by Teepol automatic control instruments which are available on no other kind of heating equipment.

IRON FIREMAN

Portland, Oregon; Cleveland, Ohio; Toronto, Canada. Dealers everywhere



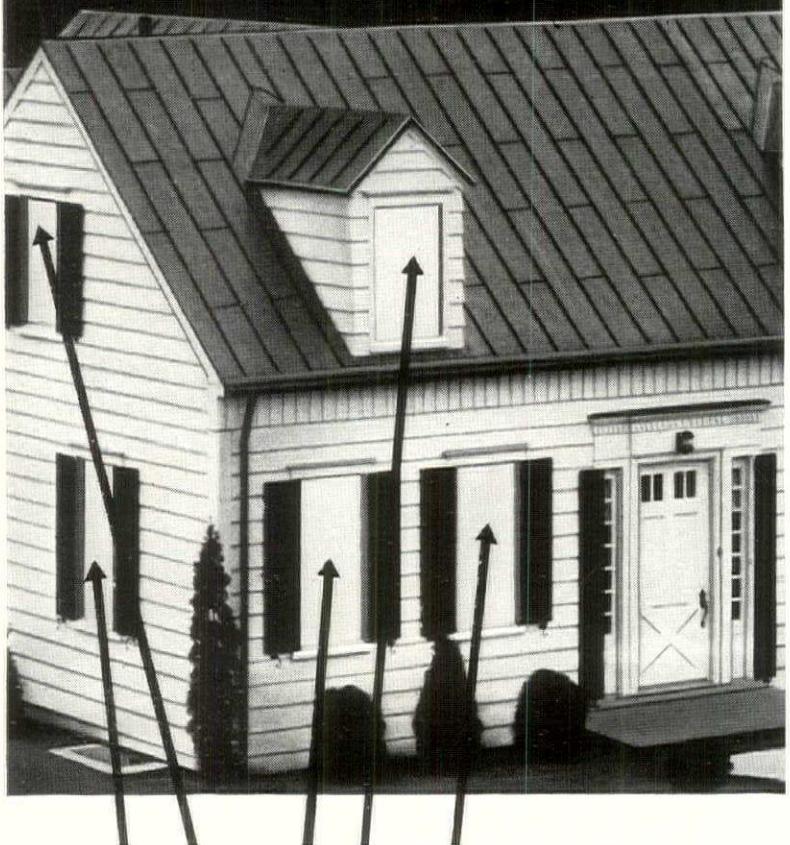
IRON FIREMAN MANUFACTURING CO.
3160 W. 106th Street, Cleveland, Ohio.

Type of plant:
 Send literature Commercial heating
 Make firing survey Power Residential

Name _____
Address _____

CHECK LIST FOR STYLE

Your New Home Deserves the Best



Windows of Anaconda Bronze are no longer expensive

...New standardized designs in both "double hung" and casement styles make the beauty and permanence of bronze cost far less than ever before. Consider these advantages:

...They operate as dependably and easily in wet weather as in dry...no tugging...no jerking...they'll never stick, warp, swell or shrink!

...BRONZE is absolutely rust-proof...and needs no painting...saves upkeep and replacement.

...BRONZE windows shut the weather out...bring new comfort...new cleanliness to the home.

...BRONZE windows are lightweight...have thinner sections, and thus provide greater visibility than wood windows.

When planning your home...insist on "Windows of Anaconda Bronze." We do not fabricate windows, but supply Anaconda Bronze to leading manufacturers. We will gladly tell you where windows of Anaconda Bronze may be obtained. 3268



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FOR WINDOWS
Anaconda Bronze

EDITOR'S NOTE: Before work begins on the actual designing of a house—or at least before it has progressed beyond the preliminary stage—the home builder should be able to assume the rôle of critic and pass judgment on the quality of style and general character of the home he has in mind. In this connection, we have noted some paragraphs contained in a book which will appear shortly, *More House for Your Money*, by Elizabeth Ducas and Dorothy Gordon. So closely do their observations coincide with our own, that we have secured the authors' permission to pass them on to our readers:

Pleasure springs from the element of beauty which, intangible as it may seem to most of us, can be picked out instantly by a discriminating eye. Nothing you can do will insure it in the hands of an inadequate artist; still, there are some mistakes which can be avoided, some generalities which apply to all types of architecture. As a practical aid to quick discrimination between good and bad home architecture (by no means a complete guide), we have prepared the following questions which may prove helpful in judging the house you are planning.

1. Will the house fit its site? Will it nestle so closely to the ground that it looks squat and unimportant, or will it perch so high that it seems temporary, as if it did not really belong there?

2. Will it have an approach, either a sidewalk or a drive, that will add dignity and drama—or is its layout so involved that the approach will be devious and detract from the house itself?

HARMONY OF STYLE

3. Will it mingle decently with its neighbors? Too wide a discrepancy between the style of a house and the prevailing style of the neighborhood can spoil its dignity. Some communities such as Country Club District, Kansas City, present but one kind of architecture in some of their streets, creating an impression of well-knit and pleasant unity without monotony. There is wisdom in this, wherever possible. The clean, well-proportioned, honest lines of a Modern house make a traditional house seem cluttered up and messy in comparison; or, to put it the other way, the traditional style house makes a Modern house seem bare and cold indeed. The house is as important in relation to the neighborhood as the rooms of the house are to the whole house.

COMPOSITION IN MASS

4. Will the front of the house look related to the sides and the back? If the front is like a stage-setting, which promises a third dimension that fails to materialize when you walk around behind it, it is wrong. House fronts with strong roof lines and pronounced architectural details placed on simply rectangular houses are nothing but false fronts. The house should match all around. Beware of plans that call for a front made of different material than that for the sides and back. Be careful about using different materials on the first and second floors, without

tying them together with a plausible structural device.

5. Will the roof overshadow the house in importance, looking topheavy, like a little girl in a very big hat? Roofs spoil more houses than anything else. They should not be romanticized or whimsical. Too many gables and dormers, for no reason, make a complicated mass of lines and actually cheat occupants out of light and space. Once again, we remind you—every line of a house reveals an inner function. Avoid meaningless lines.

STRENGTH AND SOLIDITY

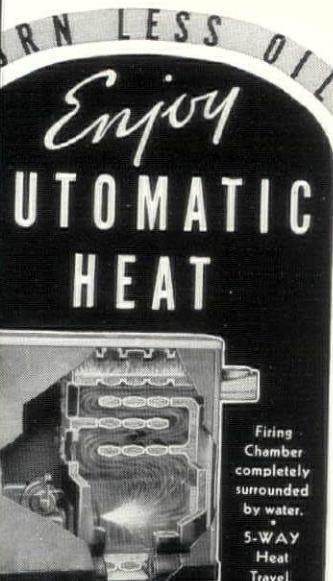
6. Do the walls express their structural nature and convey solidity or strength? Walls should look reassuringly strong. It is poor taste to use brick, stone and terra cotta on walls of one house, for this mars the feeling of unity and strength. Accents of stone in brick walls are good only when they are in important structural positions, as at corners or around openings. A random use of stone in brick walls looks exactly as if you had run out of bricks and were filling in with whatever came to hand—pretty silly, in this age, for a contractor today would be sure to order enough of everything needed before he began. It is also poor taste to use an obvious and fancy brick setting pattern; for using bricks of contrasting colors, or in a prominent pattern, makes walls look spotty rather than solid. Remember their purpose—they hold up the house. Don't ever be afraid to have a house look from outside like what it really is.

7. Will the door frame overload the space of the door or the window frame or overload the window-space? Don't anybody sell you doors and windows for a mansion if you are building a modest cottage.

8. Do the chimneys look like chimneys? There is never any use in trying to disguise a chimney which is, in itself, a simple and essential part of the house. Putting gingerbread on chimneys will only serve to call attention to something which rightly belongs to the house structure.

SPACE RELATIONS

9. Is there a pleasant balance between windows and wall spaces? You can spoil the looks of a room with windows set haphazardly into walls. The spaces between windows should make sense—both to the inside occupant who uses them and to the outsider who merely glances at them. Are there too many windows in one wall, not enough in another? The eye traveling from lighted space to solid wall, must feel this pattern: this is what your architect will call rhythm. In our modern society we are coming to prize light for its own sake and the numbers of windows have increased enormously. With the vast improvements made in insulation of windows, there is no longer the original excuse for small windows and their attendant dearth of light. Have as many as you want, properly designed to fit the wall. Don't sacrifice precious, health-giving light to a copying, no matter how faithful, of a period style.



Pierce

L-BURNING BOILER

More heat from the same amount of oil because more heat is put to use. This thoroughly proved Pierce boiler is designed exclusively for oil. It is not wasted; it is walled in on four sides and on the bottom by.

Practically all the heat from the oil is used to warm the house. Burning gases pass 5 times through narrow, water-jacketed flues, giving up a greater amount of heat entering the chimney.

Entirely automatic! Thermostat controls! For either steam, hot water or heating systems. Provides round domestic hot water. Completely inclosed in a smartly enameled one-gray steel cabinet, it brings beauty to modern basement recreation rooms.

COMPLETE SYSTEMS FOR ALL HOMES

Modern Pierce heating systems for oil, hot water or vapor—complete boiler to radiators. Dependable is backed by 98 years of Pierce experience.

Her Pierce Boilers, too—for oil-fired coal, or for hand-fired "Header type" boilers for houses. WRITE, get all the information before you buy. Mail the coupon now.

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701 NICHOLS AVE.
SYRACUSE, N. Y.

BUTLER RADIATOR CORP.
701 Nichols Ave., Syracuse, N. Y.
Men: Send me full information regarding
Automatic Oil-Burning Boilers.

HG

and STATE.....
 I am planning to modernize my heating system.
 I am planning to build a new home.

WRITE!

BUILDING BOOKLETS

(CONTINUED FROM PAGE 153)

Hardware

B77. EARLY ENGLISH AND COLONIAL HARDWARE shows all sorts of handles, hinges, knockers and knobs for the homebuilder who takes with proper seriousness the question of selecting good hardware with fine modern mechanism—and correct period design. Here are more than a dozen designs in matched ensembles. P. & F. CORBIN CO., HG-3, NEW BRITAIN, CONN.

B78. FAMOUS HOMES OF NEW ENGLAND is a series of brief monographs on the door knobs, knockers and other hardware of famous Colonial residences, showing Russwin modern versions inspired by them. For folders on authentic hardware types for your home, write to RUSSELL & ERWIN MFG. CO., DEPT. HG-3, NEW BRITAIN, CONN.

B79. FOR CAREFREE DOORS that won't sag or slam—windows that won't jam—for screens that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting text! THE STANLEY WORKS, HG-3, NEW BRITAIN, CONN.

B80. PATRICIAN HARDWARE has a new idea—the application of color to hardware, so that the door knobs and trim may not only conform to the architectural type of the house, but to its decoration as well. This catalog adds pastel tinted hardware to iron, brass and bronze of many types. LOCKWOOD HARDWARE MFG. CO., DEPT. HG-3, FITCHBURG, MASS.

Elevators

B81. FIVE TYPES of Residence Elevators offer release to the invalid or aged confined by hard-to-climb stairs. This booklet describes handpower elevators, and electric ones that run on the house current. SEDGWICK MACHINE WORKS, DEPT. HG-3, 146 W. 15TH ST., NEW YORK CITY.

B82. THE HOME ELEVATOR PROBLEM is solved (without extensive alterations) by the "Elevette" that's located in a stairwell, a closet or corner of the room. Or by the "Inclin-ator" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR COMPANY OF AMERICA, DEPT. HG-3, 1414 VERNON ST., HARRISBURG, PA.

B83. THE SHEPARD HOME LIFT is a small automatic home elevator requiring only a hole in the floor and an electric outlet for its installation. See this folder for sizes and prices. THE SHEPARD ELEVATOR COMPANY, DEPT. HG-3, 2429 COLEMAN AVE., CINCINNATI, OHIO.

Fences

B84. ANCHOR FENCES for your lawn and garden are of chain link, of pickets or palings—all of them as sightly as they are safe! And they're easy to put up. If you have a baby—or a dog—you'll be interested in the quickly put together safety pens. ANCHOR POST FENCE CO., HG-3, BALTIMORE, MD.

B85. STEWART FENCES define your property lines, enclose your tennis courts, safeguard your grounds! The choice includes not only sturdy and practical chain link, but plain and ornamental iron fences and gates. THE STEWART IRON WORKS CO., HG-3, CINCINNATI, OHIO.

B86. FENCE FACTS is a concise booklet of information, with illustrations and descriptions of various styles of chain link fence, in four different metals, for all sorts of installations. It shows many beautiful wrought iron fences, too. PAGE FENCE ASSOCIATION, HG-3, BRIDGEPORT, CONN.

Miscellaneous

B87. CERTIFIED LIGHTNING PROTECTION brings you up sharply to thoughts of life and property safeguards. Its pictures of devastated homes are more than matched by the photographs of buildings after being simply and efficiently protected by the concealed and certified Dodd system. WEST DODD LIGHTNING CONDUCTOR CORP., HG-3, GOSHEN, INDIANA.

B88. HODGSON HOUSES is a book of photographs of ready-to-put-up houses, with their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house. E. F. HODGSON CO., HG-11, 1108 COMMONWEALTH AVE., BOSTON, MASS.



WINDOWS OF BRONZE OR ALUMINUM

bring more than beauty....Today they are weathertight, rattleproof, easy to operate, moderate in cost

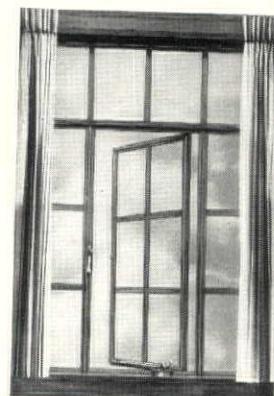
TODAY you can have casement or double hung windows—bronze or aluminum—that are airtight, rain-proof, dustproof, rattleproof. They are amazingly easy to operate—responding quickly to even the lightest touch. They offer you wide vision and beauty of design. There is no warping, no sticking, no rusting.

To be certain of all these important features, specify the new, patented Permatite Windows. Scientific tests at the Daniel Guggenheim School of Aeronautics, New York University, showed that they are efficient aids to air-conditioning; the tests—on both casement and double hung windows—indicated an unprecedented resistance to air infiltration.

Permatite Windows cost less than half as much as former windows of much lower efficiency and no higher quality. We invite you to use the coupon below to obtain fully illustrated literature.



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I am planning to build I am planning to modernize

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PAINTING THE HOUSE

A LEISURELY automobile ride through any suburb will readily indicate vast potentialities for the sale of paint. Faded shutters, walls discolored or streaked with stains, doors and steps marked with the kicks of hurrying feet and the scratches of impatient pets; these and more are the indicies of property too long neglected.

Americans are not accustomed to figuring depreciation costs on residential property. The business man must count depreciation costs on industrial property, yet all too seldom does he make provision for this item in the upkeep of his own home. Possibly the present trend toward long-term amortization of first mortgages will be of value in teaching the important lesson of depreciation.

Recent federal and local surveys of residential properties have indicated the lamentable condition of a considerable majority of the houses of America. Many of them are actually in a dangerous state of disrepair. Most of them would be enhanced in value by the application of one or two protective coats of paint.

But in every community there are citizens who have already taken the lead in improving their own properties—and, by force of example, the homes of their neighbors. Two examples come readily to mind: one, a house in a suburb of New York which was so attractively repainted that seven of the remaining ten houses in the block were repainted within a year; the other was "a house on the hill," one of those old-fashioned manses in a small town which, in other times and another country, would have been known as "The Squire's" house. When this house was repainted there developed, within a very brief time, an actual shortage of paint in the hardware stores of this particular village.

Local drives to "clean up and paint up" have proved useful in improving the appearance—and the real value—of whole communities of homes. Naturally House & Garden is heartily in accord with such movements.

PAINTERS—AND PAINTERS

In this article we attempt to give our readers information of importance in securing the proper kind of painting job. It is true that approximately 75% of the cost of painting—and an equal measure of the responsibility—is invested in the painter. For this reason it is wise economy to employ only painters trained and skilled in the intricacies of their craft.

Only the conscientious master painter can be relied upon to mix and apply paint properly and efficiently. He will know how to deal with the problems of new construction for repainting and do whatever needs to be done—sandpapering and dusting the surface; cleaning out gutters; nailing down loose clapboards or shingles; or, if the surface is badly blistered and peeling, doing the necessary burning and scraping off of the old coat. And he will be considerate of your property.

It is not an uncommon occurrence, where unskilled painters are employed, to find paint carelessly spattered over the ground, shrubbery trampled, and an unsightly clutter of ladders, lumber

and paint cans scattered around premises. If you want the best result—which means best appearance and greatest economy—employ only the best materials and the best workmen.

And bear in mind, always, that painting too long deferred is unprofitable. Not only is good appearance sacrificed; not only is the surface suitable for repainting, in many cases the structure itself may be exposed to serious damage by the elements. Paint, properly applied—and reapplied when needed—is the best guarantee of satisfaction, economy and protection.

TWO GENERAL TYPES

Interior and Exterior Paints. Subject of house painting divides into two parts: interior and exterior work. The problems of each are distinct and differ appreciably. Interior painting involves consideration primarily of color and texture, durability of the paint used for interior work is of relatively small importance since in almost any case the owner redecorates long before the paint shows signs of failure. Color and decor are matters of personal taste which accorded the widest latitude in the variety of paints and in the range of colors, hues, and tints available for contemporary decoration more or less bright color, and more subtle variations of color are being used than heretofore been the case. Obviously there is no better way to rejuvenate the interior of a somewhat jaded-looking home than to redecorate its room by judiciously selecting contemporary schemes where the up-to-date is desired, or bringing to old-fashioned colors the refreshing brightness of clean, new paint.

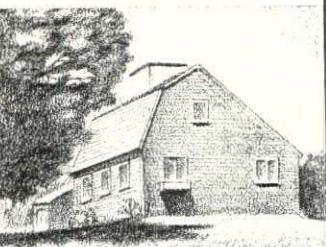
But interior painting presents special problems if good paint is to be used. Reasonable precautions taken are on exteriors that paint meets most severe tests and does its important work. Therefore, while much of this article applies generally to the phases of house painting, it seems advisable to give particular attention to the causes of paint failure in exterior work and suggest ways by which failures may be avoided.

Materials. Unquestionably, one of the most important factors contributing to satisfactory outside work is the use of high-grade materials. There is no justification for the use of low-grade paints. Inferior paints often contain high percentages of petroleum solvents and water which are of no value and which rapidly evaporate. Impartial comparative tests have shown that as high as 63% of a low-grade paint film may evaporate, leaving only 37% of the original protective surface. In the case of high-grade paint, only 10% is volatile and remains to form a thick, durable film.

Inferior paint, therefore, has less hiding power, less durability, a higher spreading rate about half that of high-grade paint. About twice as many gallons may be required to paint a given area, which means increased cost of labor. It is seldom good for more than a year (as compared to 3 to 5 or 10 years for high-grade paint), which makes the cost per year proportionately higher.

to Accent the
Natural Beauty
of Wood Shingles

(Above) House in Chatham, N. J. All shingles stained with Cabot's Shingle Stain. Architect, William Martin Parens.



House in Winchester, Mass., of traditional New England architecture. Weathered appearance obtained by use of Cabot's Weathering Gray Stain. Architect, Jerome Bailey Foster.



Tea house on an estate in Dutchess County, New York, with green shingled roof and gray walls stained with Cabot's Creosote Stains. The architect is Roswell F. Barratt.



A country house in Devon, Penna. For beauty and protection, the extensive shingled roofs are stained with Cabot's Creosote Stains. Architects, Tilden, Register & Pepper.

Don't hide the natural beauty of wood shingles under a painty film. The clear, texture-revealing colors of Cabot's Creosote Shingle Stains emphasize the beauty that has made wood a favorite building material for centuries. Use Cabot's Stains, and you will be proud of the appearance of your house—not just this Spring—but for years to come. Their original beauty is mellowed and enhanced by passing time; and they still offer many seasons of service at the time when, ordinarily, you would be faced with the expense of re-finishing. Furthermore, they add years to the life of the house itself. Their vehicle is of pure creosote, the best wood preservative known.

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**FOR FIFTEEN YEARS NO
REXOIL OIL BURNER
AS EVER WORN OUT**

PAINTING THE HOUSE

(CONTINUED FROM PAGE 155)

very high. Finally, when the surface must be repainted the old film will have developed so many defects and have perished to such an extent that it is not a fit undercoat and must be removed at considerable expense.

Coats. It is important that new wood be given three coats of paint—a good priming coat and two finishing coats properly applied. A priming coat differs in composition from a finishing coat, and one finishing coat applied over it furnishes neither sufficient protection nor, in most cases, sufficient hiding power to produce good color. On the other hand, two finishing coats applied to new wood without a primer will be robbed of much of their oil by the fibres of the wood and will often be very short-lived. The same paint, applied over a priming coat, might easily last five years.

Moisture. Few persons would feel they were saving any time by having the exterior of their house painted during a rain storm. It will be obvious that no paint will adhere to a saturated surface. Yet the presence of excessive moisture continues to be one of the leading causes of paint failure.

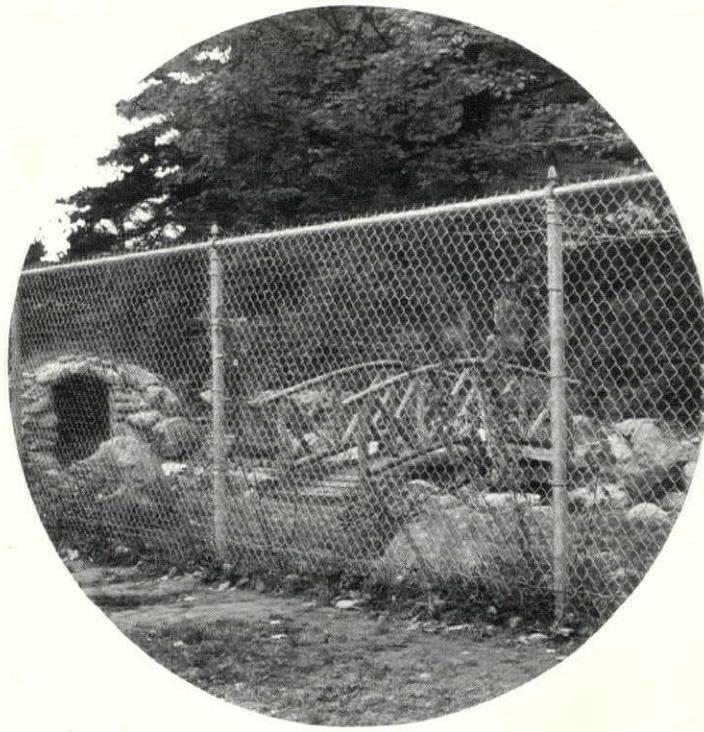
This situation is due to a rather general lack of understanding of the origin of such moisture and of how it works its way behind the paint film.

There is always danger of excessive moisture in new construction. And there is often danger that the owner, impatient to "move in," will encourage the painter to get the paint job finished as quickly as possible. If the painter is conscientious, and careful alike of the owner's interest and his own reputation, he will not comply. If he does comply, not even the finest building materials and the finest paint can be counted on as a guarantee against early blistering, streaking, and spotting of the painted exterior.

Lack of ventilation during construction, lack of sufficient time for plaster walls to dry out before finishing coats of paint are applied to outside walls are common causes of such failure. Take, for example, a new frame house. The wood siding is dry. The recently applied plaster of the interior walls is apparently dry—that is, the surface is dry. A primer and two finishing coats of paint are applied to the siding, allowing just sufficient time between coats to permit the paint to harden.

Now the trouble begins. The plaster walls, behind their dry surfaces, are still moist. This moisture, in evaporating, passes through the wall construction and eventually condenses on the inner surfaces of the siding. Then the fibres of the wood become saturated and conduct the moisture to the outer surface, behind the paint film. The priming coat is permeable, so the moisture passes through it—and had the painter been careful not to apply the finishing coats until this drying out had been accomplished, no damage would have resulted. But the moisture is brought to a full stop by the tough, impermeable, finishing coats. Free water collects behind the film at points where the wood offered least resistance to moisture, and water-filled blisters form. These eventually dry out, leaving patches of paint which have no contact with the wall and which soon scale off.

(Continued on page 158)



ANCHOR Fences

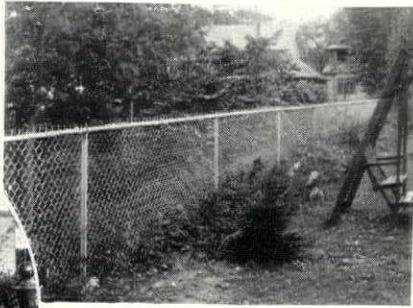
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Send for Free Book of helpful suggestions for artistic fences around your home.

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ANCHOR CHAIN LINK FENCES provide lasting protection against trespassers—lasting because the zinc coating on the steel wire is chemically pure . . . without cracks or crevices through which corrosion can enter.



ANCHOR IRON PICKET FENCES combine the classic distinction of ornamental iron with the strength of modern electric-weld construction. Unlike other fences of this type, the pickets and rails in Anchor Fences are inseparably welded under tremendous pneumatic pressure at 16 separate points to form a perfect union.

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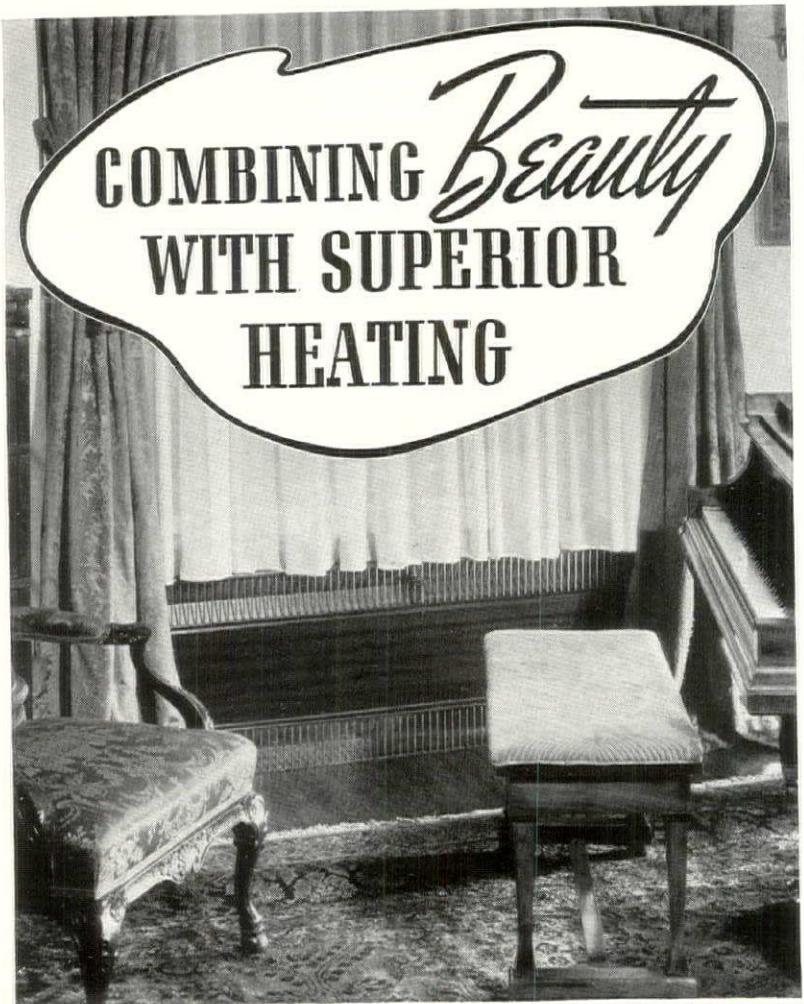
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PAINTING THE HOUSE

(CONTINUED FROM PAGE 157)



COMBINING *Beauty* WITH SUPERIOR HEATING

Beauty need no longer be sacrificed for practicality in heating the modern home. Architects know that there is no better equipment for efficient heat distribution than a steam or hot water system with Modine Copper Convector instead of radiators, particularly in air-conditioned homes.

And now Modine has created a new convector—a copper concealed heater with outstandingly beautiful enclosures, and grille designs in almost endless variety, to harmonize perfectly with the style, period and color scheme of the decorations and appointments of even the finest homes.

The small heating unit of the Modine Convector is built into the wall and takes up no floor space. Made of enduring copper instead of cast iron, it is far cleaner, faster heating, quickly responsive to automatic control and very economical of fuel.

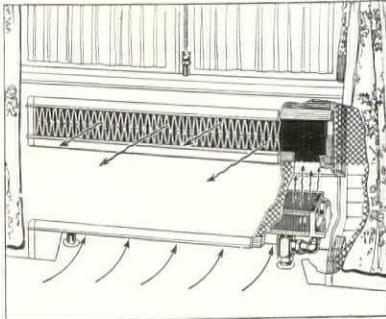
The decorative steel enclosures of Modine Convector, unlike the old heat-retarding radiator covers, do not merely afford concealment but promote gentle circulation of *convected* heat. No heat is wasted through the rear or radiates through the front to crack plaster and smudge walls.

Modine offers four types of enclosure: *Recessed* (sheet-metal front, in-the-wall type) shown above; *Concealed* (plaster front, in-the-wall type) see diagram; *Wall Cabinet*; *Floor Cabinet*. Modine patented flexible grille design gives you virtually custom-built variety of pattern selection.

The cooler, heavier air near the floor is drawn through the lower grille (or framed lower opening shown in this diagram) and comes in contact with the copper heating unit . . . is heated and rises . . . then circulates out into the room through the upper grille.

FREE 32-Page BOOK
printed in five colors,
"Better Heating and
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you the whole story.
Write—

MODINE MANUFACTURING COMPANY
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MODINE CONCEALED HEATERS

HEATING, COOLING AND AIR-CONDITIONING EQUIPMENT

exposing the thin priming coat to the weather.

Additional strains may be imposed on the paint film by the excessive contraction due to later drying of the moisture-laden lumber or, if the work has been done very late in the year, by excessive expansion due to freezing.

It has been reliably estimated that 75% to 80% of paint failures brought to the attention of the paint and lumber industries have resulted from the presence of excessive moisture. Other direct causes of this difficulty are: (a) unnecessary exposure of building materials to rain during construction; (b) damp and poorly ventilated basements; (c) poorly ventilated attics; (d) incorrect use or absence of metal flashings over windows, doors, etc.; (e) improper fitting of siding resulting in crevices through which moisture can penetrate. It will be obvious that whereas the trouble caused by wet plaster or rain-saturated siding is not likely to be repeated once the material is dry, some of the other trouble-makers are of a nature which will cause the original failure to be repeated periodically unless the structural or other defects are remedied.

The best procedure in all cases where moisture is causing paint failure is to call a carpenter first—to check the structure for cracks, leaks, inadequate ventilation, etc.—and to have him remedy the defects. Not until this is done should new paint be applied.

Paint on Brick. In domestic architecture, it is probable that the con-

sideration which most often prompts the use of paint on brick is the appearance factor. Often the rather dull colors of brick do not exactly satisfy the desired decorative scheme. Paint imposes no restrictions along this line, so paint serves very often as the architect's solution.

Applied to old brick structures, such as the 'Nineties yielded in profusion, paint will often do much to modernize and rejuvenate. Their dark and usually depressing appearance is banished by walls of spotless white, for example, contrasting with shutters of gleaming black, or of red.

But the value of paint is not restricted to improved appearance alone. Common rough brick is a somewhat porous material and may absorb quantities of moisture during a driving rain. Two or three coats of paint will render the surface waterproof and prevent this absorption.

Brick may be painted with the same paints as are used on wood structures. On new brick walls, however, two cautions must be observed: (a) the wall should be allowed to dry thoroughly for a month or two; (b) the priming coat of paint should be reduced with tung oil spar varnish to seal the surface of the brick and counteract the effects of calcium salts present in them. Specially prepared paints mixed with tung oil are available for application to brick, but satisfactory results are obtainable with common outside house paint, as outlined above.

AIR CONDITIONING

YEAR 'round air conditioning is a system of atmospheric control designed to compensate, indoors, for irregular and uncomfortable conditions outdoors. It may be expected to maintain: (1) comfortable temperatures, neither too warm nor too cold; (2) regulated humidity, neither too moist nor too dry; (3) correct air motion and distribution; (4) clean air, free of dust and soot.

Our normal body temperature is 98.6°. Heat is maintained by a process of burning up nourishment—food being the body's fuel. Not only heat, but vitality, energy and strength are produced by this nourishment. Since there is no way of forecasting the exact demands which will be placed on the body during any given day, this process normally produces a greater degree of heat and energy than is required. In order to maintain its constant temperature of 98.6° the body attempts to radiate and throw off to the surrounding air and objects all its excess warmth.

On a winter day, if the surroundings are cold, the body succeeds rather too well, and by a resulting contraction of the surface blood vessels (shivering) it seeks to conserve its heat. But on a hot summer day the conditions are reversed. Then the body's inability to throw off surplus heat activates the perspiration glands, thus providing moisture for evaporation, which, in turn, results in self-cooling.

Three factors may be said to control an ideally regulated environment for

the body—the temperature of the air, the humidity of the air, and the circulation or movement of the air.

If the thermometer, on an August day, stands at 80°; if the moisture content of the air (the humidity) is 100% of maximum; and if there is a gentle breeze, we are comfortable. The air being lower in temperature than the body, absorbs the body's excess warmth. The humidity, representing but half the air's capacity to absorb moisture, enables the air to absorb excess moisture from the body. And the movement of the air keeps a constant flow circulating about the body, maintaining maximum cooling and absorption.

This constitutes a favorable environment—what we should call a fine summer's day.

Now by advancing the temperature to 98°, increasing the humidity to 100%, and reducing air motion to zero, the "fine day" becomes the "Black Hole of Calcutta". The body loses none of its excess heat, none of its moisture. And it is surrounded by a wall of superheated air. The only possible result is heat prostration, and, if protracted, death.

Fortunately, such extreme conditions almost never occur simultaneously. Whenever temperature, humidity and air motion approach the extreme, the body becomes, in a relative degree, uncomfortable. The "hot and sticky" sensation so frequently experienced in summer serves as a warning.

Air conditioning in the home

AIR CONDITIONING

N "faded bathroom" **UNDER THE STAIRS**

KOHLER
LAVETTE
THE SIGN OF A WELL-
ORDERED HOUSE!

NY HOUSE of two bedrooms needs the convenience of two bathrooms. Convert that idle closet, the nook in the hall, the under-stairway recess into a Kohler Lavette! A space $\frac{1}{2}' \times 4\frac{1}{2}'$, thus changed, will save time, save steps, aid health, ease family and guests alike. The cost is surprisingly low!

Speak to Your Master Plumber
He is best equipped to show you how to install a Kohler Lavette. Ask him about the Kohler Integra - quiet, one-piece toilet, a true phon-jet. Ask him also about the popular Gramercy shelf-back lavatory. Other distinguished fixtures show the same craftsman care. Ask, too, about Kohler Time Payment — three years to pay. Mail the coupon today for free illustrated booklet, "Planned Plumbing and Heating." Kohler Co. founded 1873. Kohler, Wisconsin.

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FREE Please send me your beautiful 16-page booklet, in color, containing new plans and color schemes for Lavettes, bathrooms and kitchens, designed by the architect, Gerald K. Gearlings. Address: KOHLER CO., Dept. 3A-3, Kohler, Wis.

I AM BUILDING A HOME
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Name _____
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with this summer problem by (1) reducing the temperature, (2) decreasing the humidity and (3) providing for a gentle circulation of clean conditioned air.

In the winter, air conditioning warms the air, adds moisture to it as needed, and by positive circulation provides the means for maintaining a uniform temperature throughout the house and in every part of every room. In addition, both summer and winter, it cleans the air and removes dust, dirt, bacteria and pollen.

As a factor in guarding the family's health air conditioning is potentially just as important as it is in providing comfort. Winter ailments frequently result from drafts, from irritation of the membranes of the nose and throat by dried-out air, and from bacteria borne on the dust constantly floating around every house.

Sufferers from hay-fever have found a source of real relief in air-conditioning.

Among the very practical benefits derived from this new science should also be listed the economy of time and money effected by the cleaning of the air. In tests sponsored by the University of Illinois and conducted in a typical residence it was found that, due to the absence of dust particles in the conditioned air, it was necessary to dust the furniture only every three days instead of each day. Similarly curtains and rugs stay clean longer and cleaning bills are reduced. Books, paintings and furniture benefit by controlled humidity. They are protected alike from the destructive action of air that is too dry and of air that is too damp. Plant life thrives in conditioned air, and even the structural members of the house itself are protected from the stresses of expansion and contraction which result in cracks in plaster walls and damage to floors and woodwork.

Air-conditioning systems may be broadly divided into two groups: the central system and the unit system. Either one is capable of conditioning an entire house, but only the unit system is designed to be installed in a single room.

Central air conditioning requires a plant, usually located in the basement, from which conditioned air can be conducted to various parts of the house through ducts, and returned again to the conditioner by means of other ducts. Types of mechanical equipment involved in central year-round air-conditioning systems are described in the ensuing paragraphs.

Winter heating is of major importance in air conditioning since, despite the natural prevalence of interest in cooling, which is "news", heating still represents about two-thirds of any air-conditioning job. There are three general types of heating apparatus which may be used, or "modernized" for air conditioning.

Warm air systems already installed are in many cases readily convertible to air conditioning since all existing equipment can be used to advantage. In some cases, however, it may be found that outlets are not correctly placed for proper circulation of conditioned air and may need to be changed.

(Continued on page 160)



Built-in Daylight that reduces Fuel Bills

Now you can have an abundance of cheery daylight from basement to attic without any sacrifice of privacy. For Insulux Glass Block, the modern building material, admits diffused light, in amount predetermined by the cutting on the face of the block, and, at the same time, obscures the vision.

This new and better building material resists fire; deadens sound; and because of its high insulating properties, retards heat flow and materially reduces the cost of artificial heating and air conditioning. Its lustrous finish is impervious to weather; requires no painting, either inside or out, and is easily cleaned.

If you contemplate modernizing your present home or building a new one, talk with your architect and builder about Insulux Glass Block. They will gladly explain how Insulux lightens housework, reduces heating costs and brings added cheer to every phase of home life. In the meanwhile, use the coupon below to send for our new booklet about the use of Insulux in residential construction and modernization.

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Dust-Stop Air Filters . . . an Owens-Illinois fibrous glass product . . . are standard equipment in leading air-conditioning units and warm-air furnaces for homes. These air filters remove all dust, pollen and dust-carried bacteria from the air circulating through heating and ventilating ducts.



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Please send me free and without obligation on my part a copy of your new booklet "Insulux Glass Block in Modern Home Construction."

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AIR CONDITIONING

(CONTINUED FROM PAGE 159)



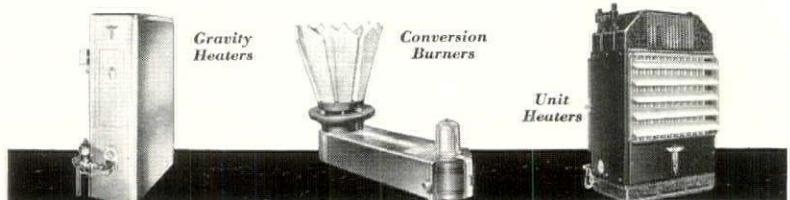
● Only with gas heat is it possible to enjoy effortless heating comfort. The Janitrol completely automatic WINTER AIR CONDITIONER requires only *two trips a year* to the basement—to light the pilot in the fall and turn it out in the spring. Aside from this, JANITROL functions automatically to give you properly controlled, circulated, clean and humidified warm air in every room in your home.

The health of your family, to say nothing of lower cleaning bills and springtime comfort, justifies a JANITROL installation in your home. JANITROL is made by the world's largest manufacturer of gas burning equipment. It incorporates many exclusive features of economical operation found in no other heating equipment.

JANITROL makes possible a new mode of healthful winter living and ends basement drudgery. Ask your Gas Company or dealer and write for interesting Janitrol booklet.

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JANITROL WINTER AIR CONDITIONER

Piped distribution systems, employing radiators as heating units, may be combined with air-conditioning to form what is called the auxiliary system. In this type the heating system is practically independent of the air-conditioning system. Heat is provided by radiators, or convectors, and conditioned air is circulated through ducts. The air, besides being filtered and humidified in the conditioner is tempered to about room temperature by a heating coil. In mild weather and in summer, the conditioner may be operated independently of the heating system.

Humidification in various guises is not unknown to the home owner. The commonest and least efficient device is the metal container which attaches to the radiator and is supposed to be kept filled with water. The amount of moisture released by this method is entirely ineffective, yet its popularity indicates the degree to which the need for humidification in the winter heating season has made itself felt.

HUMIDIFYING SYSTEMS

The principal modern methods of humidifying are: 1. Evaporation of water, sometimes accomplished by means of large heated pans over which a strong current of air is forced, and which operate in conjunction with air-conditioning equipment of warm air heating systems. 2. Self-contained humidifying units operating independently of the heating plant, and delivering a fan-driven air stream to the rooms above through a centrally located duct. This type of humidifier can be equipped to recirculate the air by the installation of a return duct at some point remote from the outlet. 3. Production of a fine mist by mechanical atomization; and 4. Forcing air through sprays of water.

Every air conditioner intended for winter or year-round use employs one of these methods of increasing the moisture content of the air. Selection of the proper type may involve consideration of the cost of available water, and possible presence of excessive quantities of mineral salts.

For maximum satisfaction and comfort, control of humidification should be as automatic as possible. Just as a thermostat controls the amount of heat supplied from a heating unit, so the humidifier is best controlled by a similar instrument called a humidistat.

Air cleaning equipment is classified according to whether cleaning is accomplished by filtering or by washing. The several types of filters are again divided into (a) dry filters, made of cloth, porous paper, pads of loosely held fibres, spun glass, or some similar material which may either be cleaned or discarded when dirty, and (b) viscous filters, made of rather coarse fibres coated with a sticky material to which dust adheres when passing through the mat.

Air washers operate by passing the air first through fine sprays of water and then past baffle plates upon the wetted surfaces of which is deposited whatever dust and dirt were not caught by the sprays. Air washers have an advantage over filters in that they do not become clogged with dust, cutting down the system's efficiency until

cleaned or renewed. On the other hand, when air washers do not remove the finest dust particles and, when low water and power rates are high, they may prove too expensive to justify themselves.

Air cooling systems embodied in air conditioners are many and varied. The purchaser's chief concern, however, is in their relative efficiency and cost operation.

Evaporative coolers, similar to air washers, cool the indoor air by passing it through a spray chamber. At the same time the moisture content of the air is naturally increased, making this method of cooling undesirable in climates where the prevailing relative humidity is apt to be uncomfortable high in the summer.

Well-water cooling, so called, is simply a system of circulating water about 55° or less through coils of sprays which cool the air as it passes over them. This is an inexpensive system where water is cheap, but it is effective only in localities where the maximum temperature of the water does not exceed 55°.

Electric or compressor refrigeration similar to that used in the kitchen refrigerator, is perhaps the commonest type of cooling unit. Since a continuous supply of running water is present necessary in the operation of refrigerating cooling systems, the operating cost will be influenced by the cost of city water as well as by the cost of electric power. Unquestionably, however, this method is one of the most efficient and, when properly designed, gives excellent results and lends itself well to automatic control.

Steam-vacuum refrigeration and gas refrigeration are types of cooling now being subjected to considerable research and development. They have scarcely reached the point where they are adaptable to the needs of the average residence. They may, however, soon be perfected to a point where economies of a substantial nature may be effected by their use.

DRYING THE AIR

Dehumidification, the removal of excessive moisture from summer air, is accomplished by one of two methods. Where refrigerating equipment is available, dehumidification by cooling is commonly employed. This system works on the principle that when air is chilled its moisture content is reduced by the condensation of excess moisture on the refrigerating coils.

A common domestic illustration of such condensation is found in the beads of moisture which collect on the outer surface of a pitcher of ice-water. Since this chilling process may render the dehumidified air too cold for comfort, it may either be re-heated to a suitable temperature or mixed with sufficient recirculated air.

The other process, technically described as the "adsorption" method, operates by passing the humid air through such substances as silica gel, activated alumina, or kathene, which draw the moisture from the air. These substances, when they have become saturated with the air's moisture, are automatically dried out by being subjected to heat.



A WET DISHCLOTH CAN SHOW YOU WHY YOU NEED SEALED INSULATION

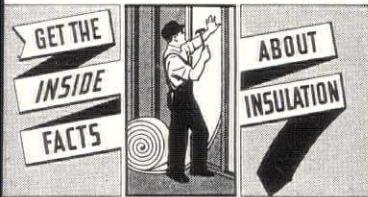
Pick up a hot pan with a wet dishcloth and you'll know that *wet* insulation doesn't insulate. In the walls of your house, condensing moisture can rob insulation of its efficiency—render it worse than useless. Balsam-Wool assures permanent dry-wall construction—it is *Double-Sealed* against destructive moisture.

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BATHROOMS

No room in our typical home has been subject to such intensive study and development as has the bathroom. Walls, floors, fixtures—even the mirrors, lights and hardware—have been considered from every point of view and no pains spared to make them as efficient and convenient as possible. The introduction of color and modern illumination has afforded the final touch of luxury. Where once the bathroom was studiously avoided when guests were being shown the house, the modern hostess is apt to be as proud of her modern bathrooms as she is of her living room.

As in any other room, the walls and floor of the bathroom are important and deserve some attention. As a matter of fact, because of the special demands that are put upon these surfaces—ability to stand excessive moisture and heat without loss of the original bright fresh cleanliness—they require, in some respects, more careful consideration than do the walls and floors of other rooms where conditions are less exacting.

Floors of tile are perennially popular. They combine permanence and cleanliness with a range of colors to harmonize with any decorative scheme. In addition to the highly glazed variety there are also non-skid types, the slightly abrasive surface of which prevents slipping when the floor is wet. Another great favorite is linoleum. Combining utility with economy this material also offers splendid possibilities in design. It may be applied in solid colors or in any combination of colors; a simple border in a contrasting color may be effective, or a more complicated design motif may readily be executed in inlay. A cove base is often built in, where floor and wall meet, to facilitate cleaning.

Sound-deadening is an important item in proper bathroom construction. A variety of materials such as acoustic tile and board, mineral wool and quilt are available for this purpose. Commonly built into partition walls or wrapped directly around plumbing pipes, they literally absorb sound and keep the peace of the house from being shattered by the turbulent noises of the early bather. Sound-deadening is one of the unseen, unsung values which, built into a house, are often worth many times their comparatively modest cost.

The modern bathroom is designed as a unit, harmoniously planned and decorated; consequently the wall treatment should be consistent with the decorative scheme. There is no dearth of materials which the home-builder or remodeler can use to achieve just the desired effect.

Synthetic materials, having a durable, easily cleaned surface, may be applied to the structural walls in panel form. Glass is often used, especially where a fresh, modern note is desired. Glass panels and glass trim are available in a variety of delicate or vigorous colors; the glass may be transparent or opaque, or may be used in the form of large mirrored surfaces which tend to increase the apparent size of the room. Wallpaper, figured or plain, is often the best solution for bathroom walls. In such cases, however, it is a good idea to use a washable wallpaper. (Continued on page 162)

For Enduring Style and Beauty with Lasting Economy



Charming example of the use of WEATHERBEST Old Colony White Shakes in the home of Dr. W. H. Seward, Winding Way, West Orange, New Jersey. R. C. Hunter, Architect. Julian Leadbeater, Builder.



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BATHROOMS

(CONTINUED FROM PAGE 161)

or one of the hard impermeable materials around the tub, shower, and lavatory where splashing water might tend to spot plain wallpaper.

There are still, in many otherwise well-equipped homes, bathrooms which are but a little removed from the era of exposed pipes, rusty water and unsatisfactory fixtures. Modern equipment should therefore be no less interesting to the home-owner who wants to maintain modern standards of living in his home than to those who are planning to build a new home. Whether for use in new construction or in remodeling, the manufacturers have made available a line so varied as to types and sizes of equipment that a complete, trim installation can be made in a bathroom of any shape or size.

Showers are practically standard equipment in the modern bathroom, and should be included in any new construction. It is a simple matter to do a neat job while the partition walls are being built, but not so simple a few months later, when the owner regrets the omission and must alter the existing scheme to provide the convenience of a built-in shower.

Speaking of showers, a great many people have discovered the convenience of an enclosed shower, separate from the tub. Showers of this type are now available in a wide range of sizes and prices, some with watertight glass doors, others with the usual curtain. At least one type, roughly triangular in shape, is designed to be installed in a corner, with the opening running across the angle. This type is very useful when space is at a premium. All these shower stalls may be purchased as units and are delivered as such. The watertight walls are variously finished, the floor is slip-proof and leak-proof, and the fixtures are all ready to be connected. When purchasing showers, it is also well to consider the advantages of the thermostatic shower control. This little device, located at the control handle, compensates for changes in the pressure of either the hot or cold water and maintains the desired temperature, eliminating unpleasant, and sometimes dangerous, bursts of very cold or very hot water.

PREFABRICATION

The prefabricated unit idea, as exemplified by the enclosed shower, has spread to other installations as well. A tub and shower combination is available complete with permanently finished, watertight wall panels which are attached directly to the studs. Similarly, a lavatory unit is manufactured which combines in one floor-to-ceiling installation, the lavatory, medicine cabinet and ample storage space beneath the lavatory and above the cabinet. Another very inclusive unit supplies tub, shower, lavatory, medicine cabinet and wall lights complete in one compact, efficient unit. The saving of space and increased speed of installation made possible by units of this type are self evident.

Hot water heating equipment, in most new homes designed for year-round occupancy, is an integral part of the furnace or boiler and needs no special mention here. In summer homes, or in homes where supplemen-

tary water heaters are required, adequate supply of hot water can be provided by a storage heater correctly sized for the purpose and designed to burn whatever fuel seems most economical and efficient. Gas is an excellent standby for hot water heating, as is coal, especially in localities where gas is not available. More recently an electric water heater has come to the fore and has made an important place for itself. These heaters have the storage tank and heating elements encased in one simple and attractive unit which may quite properly be placed in the kitchen, or even in the bathroom of houses not provided with a bathroom. Their tank capacity runs from 10 gallons to about 120 gallons and the heating elements are provided with a thermostat which permits accurate control of water temperature.

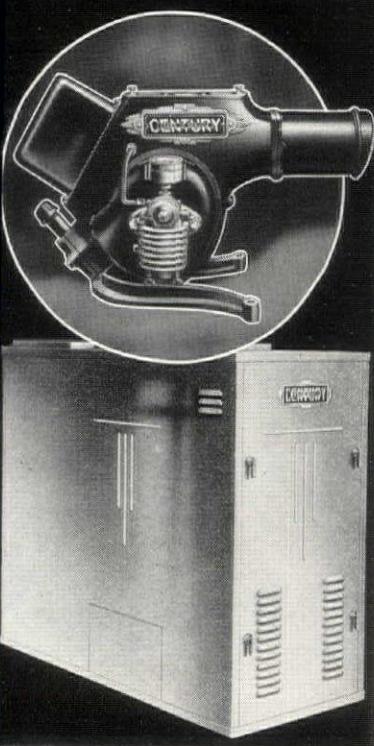
WATER SOFTENING

Water softening and filtration is, in many localities, a great asset, if not actually a necessity. The purpose of these is to abstract the calcium and magnesium, which cause hardness in water, and at the same time to remove all dirt, iron solution, unpleasant taste or odor; in other words, to supply clean, fresh, completely softened water. Many advantages are claimed for this equipment. Plumbing, for example, is apt to be attacked by very hard water at service seriously impaired. Skin irritation may be caused by the effect of hard water, and soap is made stiff and difficult to rinse away. Incidentally soft water is much better for use both in the kitchen and in the laundry. Water softening equipment is cut into the main water inlet pipe so that all water entering the house is treated.

But, although filtration will remove dirt or sediment that comes in from outside, and although soft water will help to preserve the plumbing, neither of these can cure the effect of rusty pipes within the house. Rusty water and water which comes from the tap in a meager stream instead of a full pressure are often the result of old pipes choked with a deposit of rust. When this situation arises the only cure is new pipes. Fortunately for the house owner, it is no longer necessary to tear out whole sections of walls and floors in order to install new water lines. Flexible copper tubing has been perfected which can be run between studdings and around obstructions without using fittings to make the turns. Although flexible enough to be bent, it has sufficient rigidity to be pushed down between walls and snaked along under the flooring. Small openings at a few points take the place of the major operations that used to be necessary. Copper pipe is, furthermore, rust proof, so that repairs made with it will give enduring service. This flexible tubing is also useful when laying water lines out of doors, as it can readily be bent around large rocks, tree roots, or other obstructions which may be encountered when the trench is dug.

Storage tanks are another common source of rusty water unless they are made of a metal which is impervious to attack. Not only is the quality of the water affected by rust, but failure

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BATHROOMS

of the tank itself may result. Consequently, wise home owners protect themselves by installing a storage tank made of some rust-proof metal such as copper, alloyed with silicon and other strengthening elements, or Monel metal. When rusty water lines are replaced with rust-proof pipes, the storage tank should also be examined.

In the case of new construction, it is wise to bear in mind the damage that rust can cause, especially where hard water conditions are found, and to install water lines which can be depended on to supply a full flow of clean water without periodic repairs or replacement. Also in building a new house, as well as in purchasing an existing building, be sure that the supply line which brings water from the main to the house is of sufficient size to provide a supply adequate for the maximum needs of the household. A pipe of insufficient diameter is often responsible for the condition where the drawing of a bath taxes the water supply to such an extent that other bathrooms in the house have only a thin flow, or none at all.

Another factor which promotes comfort in the bathroom is adequate heating. In homes where a modern heating system is in use, there is never any difficulty. The new types of radiators and convectors take very little space, some being built into the wall, and are easily adjusted to maintain exactly the temperature desired. Frequently, however, there are days in Spring and Fall when there is a little chill in the morning air, though not enough to warrant starting the big heating system. At such times a small heater in the bathroom is very welcome. The electric coil with a copper reflector was a great improvement over the kerosene heater, but still more effective auxiliary heaters are now available. Electric radiant heaters are now designed for permanent installation in the wall, covered by a grille. Some types are even provided with a small fan to help circulate warm air through the entire room. Another recently developed heater takes the form of a small steam radiator which is simply plugged in to any convenient electric outlet. Steam is generated by an electric heating element, and temperature control is furnished by a built-in thermostat.

Adequate lighting is an essential in the bathroom, especially at the lavatory mirror or dressing table. It is therefore not surprising to find that the manufacturers of quality cabinets and dressing room mirrors have incorporated lighting fixtures in their units in order to insure a compact design and proper illumination. Some of these make use of frosted tubular lights fixed at either side of the mirror, a simple arrangement which is a great improvement over the single light located above the mirror. Another progressive manufacturer has brought out a line of illuminated mirrors and cabinets of a type which formerly had to be specially designed and assembled on the job—a process which is always considerably more expensive than factory fabrication in quantity. These have a recessed central mirror flanked by small mirrored panels. The side mirrors conceal lights which illuminate the large mirror through panels of ground glass.



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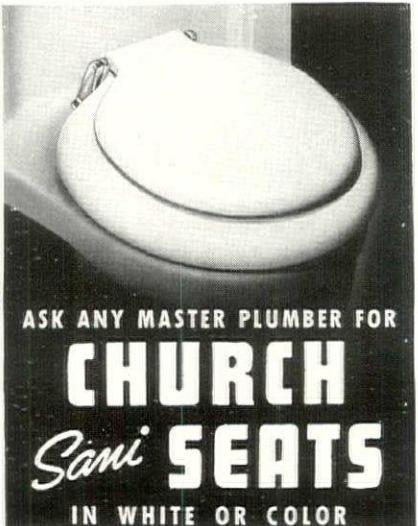


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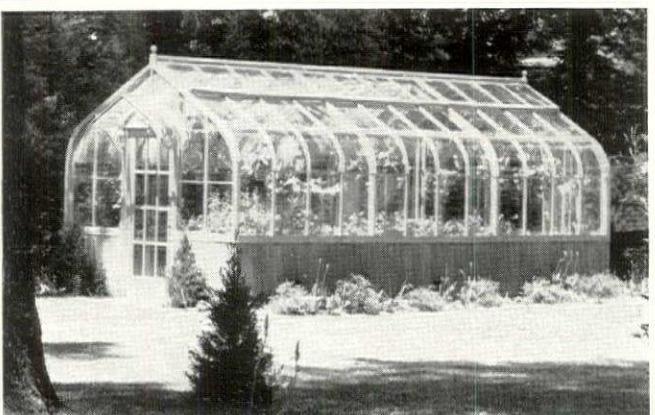
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STANDARDS OF LIGHTING

THE fact that the average home is very inadequately lighted is proved, first, by actual scientific tests conducted in laboratories and in thousands of homes, and, second, by the even more convincing fact that one in five grade-school children, three in five middle-aged persons, have defective vision caused, in probably a majority of cases, by reading, studying, and playing under conditions which contributed to eye-strain.

Obviously, therefore, we must consider lighting as more than a casual matter of putting a few lamps around the room—sufficient to dispel the dark but probably inadequate for most visual work. This haphazard and costly method should be abandoned. A proper understanding of the principles of good lighting will result in a home which is more attractive in appearance, more delightfully restful and which will protect, rather than jeopardize, the eyes of every member of the family.

MEASUREMENT OF LIGHT

Scientists measure light in terms of footcandles. A footcandle is the amount of light a candle casts on a surface a foot away. Outdoors, on a bright day, we work or play in about 10,000 footcandles. If we read a book in the shade of a tree we have the benefit of 500 to 1,000 footcandles of softly diffused light. But when night comes and we take our book to an easy chair, we may expect to find, in the great majority of cases, not more than 3 footcandles on the printed page. We find, also, that instead of the diffused, even light which made reading so pleasant in the shade of a tree, we are confronted by a glaring white page surrounded by the comparative darkness of the rest of the room. The harsh contrast between the two extremes is a further irritation to the eyes.

The aim of modern residential lighting, therefore, is quite specific: To provide light of the correct amount, whether for fine work, such as sewing, for reading, for card-playing or simply for normal seeing; to eliminate glare from unshaded or poorly shaded bulbs; to create a soft diffused light through the room which will help banish harsh contrasts—the very common result of having pools of light at various points in an otherwise rather dark room. Attractive, restful lighting, in other words, is the objective.

THE FACTS ABOUT LIGHT

The means by which this objective is attained are neither mysterious nor involved. Resulting from years of careful, exacting research conducted by the leading experts of the country, modern lighting is now as much a "system" as are heating and plumbing. The hard work of finding out the facts about light and its application has been done; all we need do is take advantage of the opportunity to learn, in a few minutes, what these facts are and how we can use them.

Quantity and quality are the two important factors in good lighting, and must always be considered together—quantity being the amount of light, and quality the way in which light is distributed. We want plenty of light on the printed page but we don't want

it to be harsh and glaring. We want a soft, pleasing light in our home, but we want the ability to control its intensity according to the requirements of our various activities. Our lighting experts, therefore, recommend a combination of two kinds of lighting. The first is called local and is typified by the direct light of the reading lamp or desk lamp; the second, called general, is the illumination throughout the room afforded by light reflected from walls or ceiling, or from some special reflector which serves the same purpose. In other words, our primary source of light for reading, studying, sewing, etc., comes directly from the light in exactly the required amount, this amount being controlled by the number and wattage of bulbs used in the lamp, and the distance from the lamp to our work. Our secondary illumination, which serves for ordinary seeing, comes indirectly from the light source, and is extremely important in that by its soft diffusion it eliminates harsh contrasts, heightens the decorative effectiveness of the room, and enables us to use plenty of light in our reading lamps without the strain which we would experience if there were insufficient general illumination.

QUANTITY AND QUALITY

This ratio between local and general lighting is important. When we hear a complaint that there is "too much light" in a room, the fault usually lies not in excessive quantity but in poor quality: that is, poor distribution and diffusion. It has been found that a ratio of ten to one, between local and general illumination, is the minimum contrast for eye comfort. For example, if twenty footcandles of light are provided by a desk lamp, there should be two or, better still, four footcandles of light in the surrounding area of the room.

But how are we to measure the light in our home? Our eyes are notoriously unreliable in estimating the quantity of light on a printed page. It may seem to be sufficient yet prove inadequate when we use it for a time. The best and most reliable method of checking actual conditions is to avail yourself of a free service which is now offered by lighting companies generally throughout the country. In response to a phone call a trained employee will be sent to your home with a small instrument called a light meter. The quantity of light in each room and at each desk or reading lamp can be accurately measured in terms of footcandles by this meter. Once you know with certainty the weaknesses in your present lighting system, you will find it neither difficult nor expensive to correct them.

ILLUMINATION GUIDE

We have mentioned the need for employing various amounts of light, depending on the severity of the task, the condition of our eyes, the duration of eye application and similar governing factors. The accompanying table of footcandle intensities will serve as a guide to modern illumination in various rooms and for the common range of activities in the home. It is based on the recommendations of the Illuminat-

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LIGHTING

ing Engineering Society, a distinguished and impartial body devoted to research in the field of lighting:

| | Footcandles |
|--|---|
| Reading: fine type, prolonged ordinary | 20-50 10-20 |
| Sewing: fine on dark goods average, prolonged light goods, prolonged light goods, ordinary | 100 or more 50-100 20-50 10-20 |
| Writing | 10-20 |
| Card playing | 5-10 |
| Children's study table | 20-50 |
| Dining room (unless used for reading, etc.) | 5 or less |
| Kitchen: general local at work counters | 5-10 10-20 |
| Bedroom: general bedlight dresser, dressing table mirrors | 2-5 10-20 10-30 |
| Sewing machine | 20-30 |
| Bathroom; mirror | 10-30 |
| Children's playroom: general local | 5-10 10-20 |
| Stairways, landings | 2-5 |
| Workbench | 10-30 |
| Ironing board, ironing machine | 10-20 |

Notice in the above table the wide range of intensities which have been found ideal for their various purposes. It is not uncommon, in the average home, to find the same lamp being used for all kinds of reading, writing, sewing and card playing without in any way changing the quantity of light which it affords.

THE VALUE OF DISTRIBUTION

Before we leave the subject of intensities, and the light meter which measures them, we must remember to be quite clear on one point, mentioned earlier in this article: intensity is quantity. The light meter can only measure quantity; it does not measure quality of lighting, which must always go hand in hand with quantity. Therefore we should try to direct our efforts, not only towards providing plenty of light, but also towards a balanced distribution and an attractively planned decorative effect.

Good decoration benefits amazingly from good lighting. In fact, the two should always be considered together, as light not only is an essential factor in decoration but holds fascinating and dramatic decorative possibilities in itself. Style in lighting brings out the best points in a room, giving unity to the whole and subtly accenting the centers of interest. Incidentally, the people in the room benefit in appearance quite as much as does the room itself. The soft, diffused light, the absence of glare and strain combine to produce an effect which is infinitely more becoming than that afforded by the uncertain or somewhat harsh light which the modern system has now supplanted.

FASHIONS IN LIGHTING

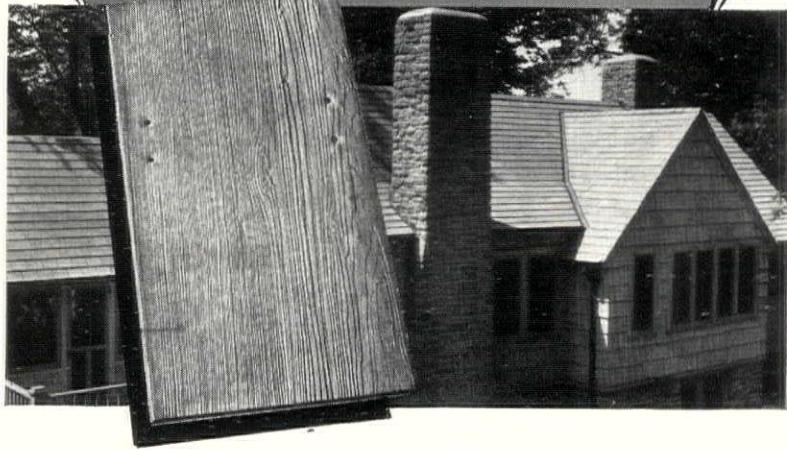
Style in lighting results from good, sound reasoning, rather than from any loosely conceived idea of fashion. It is the kind of style that can be understood, and used with understanding, not the kind that we sometimes accept because it is, for the moment, labeled "good taste" or "modern". For example, let's take a look at some lamps, styled for modern lighting.

The first thing we notice is that these new lamps belong to no one period or school of design; do not insist, for example, on being "modern" in form, but only modern in function and in the

(Continued on page 166)

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EDGE-LITE MIRROR CABINETS



STANDARDS OF LIGHTING

(CONTINUED FROM PAGE 165)

quality of light they give. The desk lamp or floor lamp we purchase may be charmingly early American, or it may be extremely contemporary. But, whichever it is, it will certainly have these features: First, it will be high enough to give a satisfactory spread of light; second, the shade will be scientifically proportioned and shaped, and lined with a white, or very light material which will reflect maximum light; third, the bulb will be concealed within a translucent bowl or reflector, which diffuses the light shining down on a printed page or other surface, and also contributes greater amounts of light throughout the room. A lamp so made can be equipped with a strong bulb without causing any glare, and will yield more and better distributed light than would several smaller bulbs in the old types of lamps. Modern lamps are made by no one concern and are quite widely distributed in the market. However, to assist the home-owner in finding the best modern types, a number of different models have been tested and approved by the Illuminating Engineering Society and bear a tag marked with the I.E.S. insignia. These may be accepted as standards of good lighting, and other new lamps—which may also be good—compared with them.

MODERN WIRING SYSTEMS

We can apply the principles of modern lighting in any house—regardless of the wiring system. But, of course, for maximum effectiveness, for maximum convenience and adaptability, a modern planned wiring system will give the best results. We need not be expert electricians to see where the advantage of the new system of wiring lies. Fundamentally, it is the advantage of an adequate system over one which is inadequate. "Adequate" may seem a loose sort of word, needing a little clearer definition in terms of actual household experience. As we use it in connection with modern wiring it means that an adequate supply of electric current is supplied to an adequate number of outlets, conveniently placed. It means that the current which is brought into the house is systematically apportioned to a number of centers, or circuits, provision being made for the maximum load which is to be placed on each circuit so that no one circuit gets overloaded. Flickering lights, dull lights, and blown-out fuses are some of the results of overloading a circuit. The increasing use of electric appliances of all sorts on systems which are inadequate is one reason why all of us are familiar with the effect of loading a circuit beyond its capacity.

CHANNEL OUTLETS

Convenience is another important item in modern wiring. When we want to plug in a lamp, a vacuum cleaner or other electric device, we should be able to find an outlet conveniently close to any part of the room. Minimum requirements for an adequate system

specify that no point along the floor line in any unbroken wall space should be more than 6 feet from an outlet in that space. Going even further than this, a product recently placed on the market makes electricity available at outlets placed at six inch intervals. It consists simply of a narrow channel which may be incorporated in the base board, and which has inconspicuous plug-in openings every six inches of its length. This device has numerous applications and may, for example, be installed at table height in kitchen or pantry where it may be necessary for a number of electric devices to be in simultaneous use.

CONTINUOUS OUTLETS

Carrying this idea to its extreme point is another type of outlet strip which provides two continuous grooves at the proper distance apart to receive a plug. This strip, in effect, provides a continuous outlet along its entire length.

Another modern improvement which should have an immediate appeal is a switch which makes unnecessary the changing of blown-out fuses. Fuses cannot blow out because no fuses are used. The switch, which looks like the ordinary tumbler switch, incorporates a circuit-breaking device which operates instantly when the circuit is overloaded. In other words, if lightning strikes nearby and overloads the wires, the lights go out as usual. But, instead of hunting for the blown-out fuse, we simply throw the wall switch and, the cause of the overload having passed, the lights go on again. If the overload is caused by too many appliances on the same circuit the switch will not operate until the excessive load has been lightened.

SECURITY IN LIGHTING

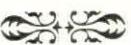
If you are modernizing, or building a new home, consult your architect or local contractor about adequate wiring. Many home-owners, for example, have found that they can use their lighting and wiring systems to give to their homes and family a greater measure of security at night. A master switch installed in the owner's bedroom, can be wired to throw on one or more lights in any or all rooms in the house; these lights may not then be turned off by any of the local switches. Another device which has proved disconcerting to night prowlers is a strong flood light concealed at the corner of the house and again connected with the master's bedroom. For obvious reasons light is the natural enemy of those who work in the dark, and a little thought when the wiring is being installed makes this potent weapon immediately available.

Many other uses of modern lighting and wiring—many more than we have space here to record—might be suggested to you. They are the results of careful research, careful development. They have real value. Inquire about them from your local power company, from your architect or dealer.

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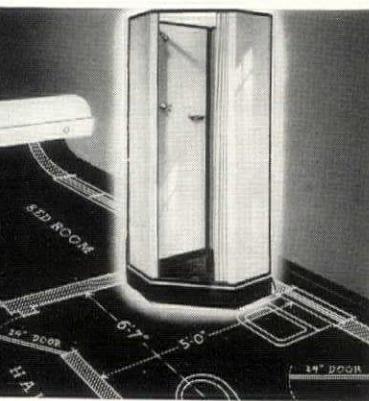
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PAGE 113. 10. Manufacturer: American Brass Co. 11. Architect: Frank J. Forster, Photographer: Harold Haliday Costain. 12. Architect: J. Ivan Duse, Photographer: R. W. Tebbs. 13. Architect: G. A. Innecken, Photographer: Harold Haliday Costain. 14. Photographer: Karl La Roche, Manufacturer: Thatched Roof Mfg. Co. 15. Manufacturer: Ruberoid Co. 16. Architect: Julius Gregory, Photographer: Samuel H. Gottscho. 17. Architects: Hall and Paufve, Photographer: H. H. Costain. 18. Photographer: M. E. Hewitt.

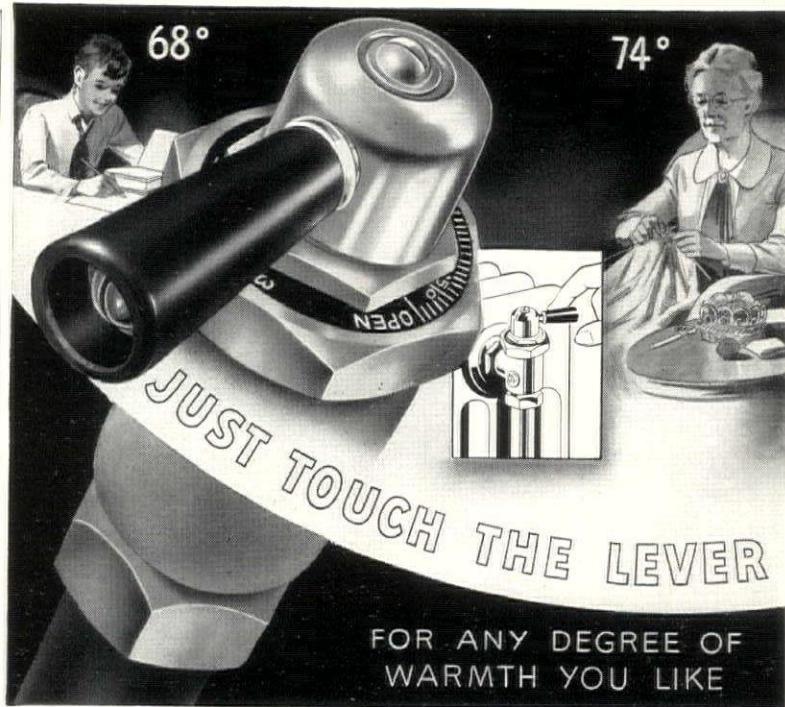
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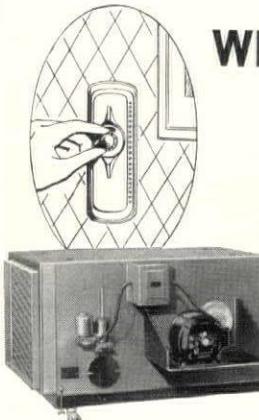
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(Continued on page 169)



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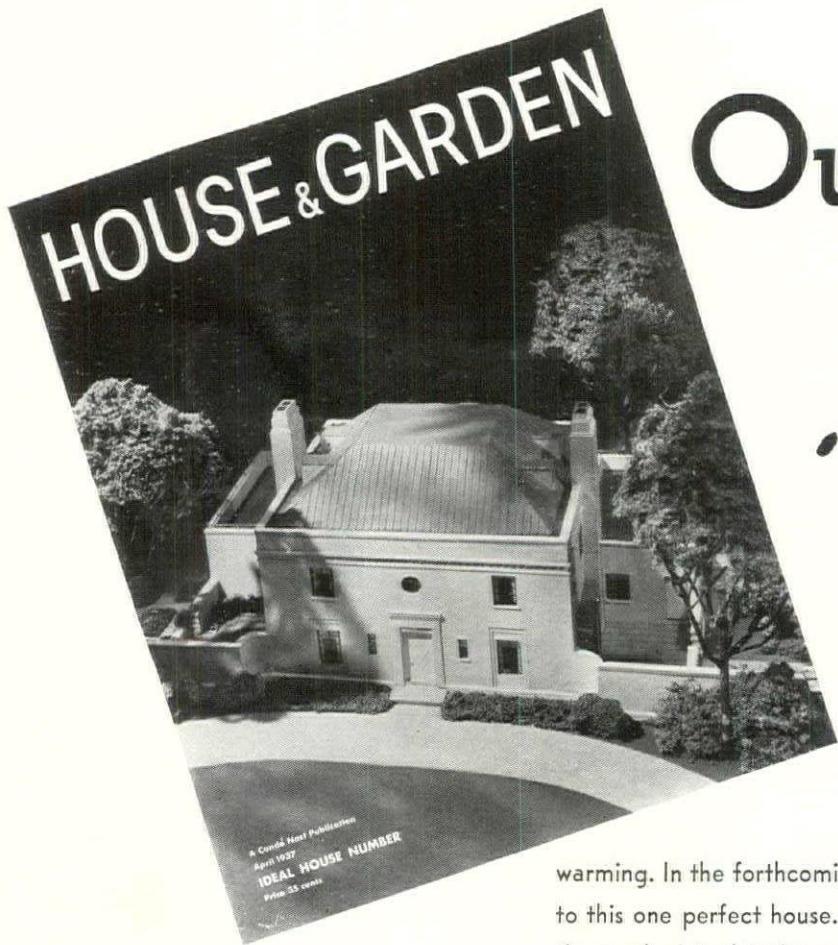
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PAGE 118. 1. Architect: Theodore Whitehead Davis, Manufacturer: Johns-Manville Corp., Photographer: Samuel H. Gottscho. 2. Manufacturer: Portland Cement Assn. 3. Architect: Julius Gregory. 4. Manufacturer: Johns-Manville Corp. 5. Manufacturer: Portland Cement Assn. 6. Architect: Edward D. Stone, Manufacturer: Portland Cement Assn. 7, 8. Manufacturer: Portland Cement Assn. 9. Manufacturer: Ruberoid Co.

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PAGE 124. 1. Architect: R. Brognard Okie, Photographer: Harold Haliday Costain. 2. Photographer: M. E. Hewitt. 3. Photographer: S. H. Gottscho. 4. Architect: C. A. Patterson, Photographer: H. H. Costain. 5. Architect: J. D. Lorenz. 6. Architect: H. Spitznagel, Photographer: Hedrich-Blessing.

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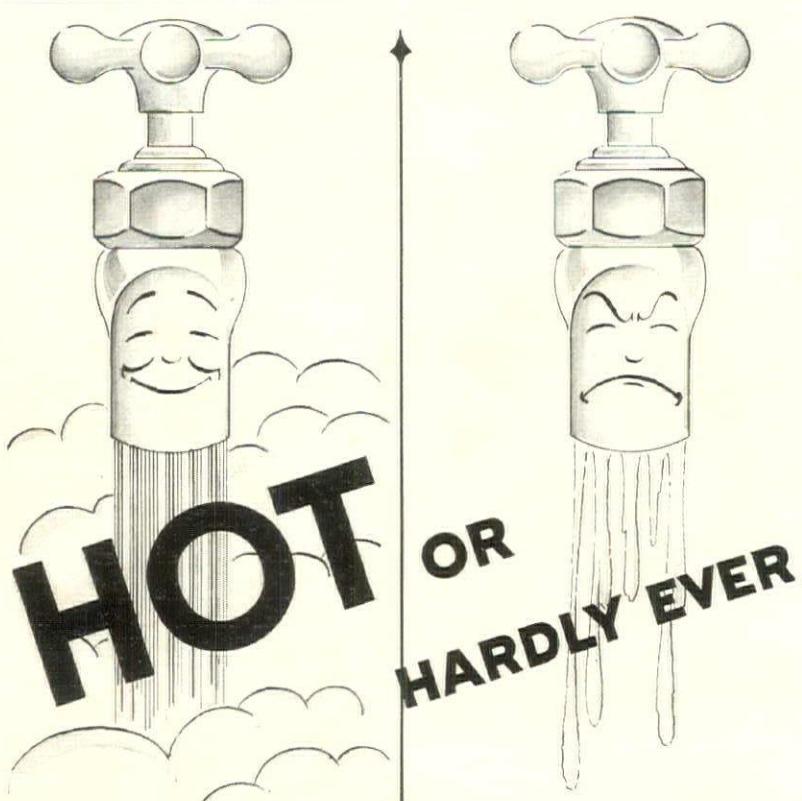
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PAGE 126. 1. Architect: Royal Barry Wills. 2. Architect: Roger H. Bullard, Photographer: George H. Van Anda. 3. Photographer: George H. Van Anda. 4. Architect: Julius Gregory, Photographer: Samuel H. Gottscho. 5. Architect: Randolph Evans. 6. Architect: H. Roy Kelley, Photographer: George D. Haight. 7. Architect: Kimball & Husted, Photographer: Samuel H. Gottscho. 8. Architect: Frank J. Foster, Photographer: R. M. Glasgow. 9. Photographer: F. S. Lincoln.

PAGE 127. 1. Architects: Treanor & Fatio, Photographer: S. H. Gottscho. 2. Manufacturer: Smyser-Royer Co., Photographer: Samuel H. Gottscho. 3. Architects: Wyeth & King, Manufacturer: Smyser-Royer Co., Photographer: S. H. Gottscho. 4. Manufacturer: Smyser-Royer Co. 5. Architect: Brandon Smith, Manufacturer: Smyser-Royer Co. 6. Photographer: R. M. Glasgow. 7. Architects: Mellor, Meigs & Howe, Manufacturer: Smyser-Royer Co. 9. Architect: J. E. Dolena, Photographer: F. R. Dapprich.

PAGE 128. 1. Architect: Robert W. McLaughlin, Photographer: Harold Haliday Costain. 2. Photographer: Mattie Edwards Hewitt. 3. Photographer: George W. Harting. 4. Manufacturer: Wood Conversion Co. 5. Photographer: Samuel H. Gottscho. 6. Manufacturer: The Celotex Corp.

PAGE 129. 7. Architects: Frantz & Spence, Photographer: R. W. Tebbs. 8. Manufacturer: E. L. Bruce Co. 9. Photographer: Nyholm. 10. Photographer: Bodorff. 11. Photographer: Richard Averill Smith. 12. Photographer: Bodorff. 13. Manufacturer: Pittsburgh Plate Glass Co. 14. Manufacturer: Armstrong Cork Products Co. 15. Manufacturers: Western Pine Assoc.

PAGE 130. 1. Photographer: F. S. Lincoln. 2. Photographer: Nyholm. 3. Photographer: M. E. Hewitt. 4. Photographer: F. S. Lincoln. 5. Photographer: F. S. Lincoln. 6. Photographer: Trowbridge. 7. Photographer: F. S. Lincoln. 8. Photographer: F. S. Lincoln. 9. Photographer: F. S. Lincoln.

PAGE 131. 10. Photographer: Mattie Edwards Hewitt. 11. Photographer: Mattie Edwards Hewitt. 12. Photographer: Mattie Edwards Hewitt. 13. Photographer: George W. Harting. 14. Photographer: Nyholm. 15. Photographer: Nyholm. 16. Photographer: Nyholm. 17. Designer: Abraham & Straus, Inc. 18. Photographer: Akron.

PAGE 132. 1. Photographer: F. S. Lincoln. 2. Manufacturers: Western Pine Assoc. 3. Manufacturer: Curtis Companies. 4. Photographer: Trowbridge. 5. Photographer: Trowbridge. 6. Photographer: Trowbridge.

PAGE 133. 8. Photographer: Trowbridge. 9. Photographer: F. S. Lincoln. 10. Photographer: F. S. Lincoln.

PAGE 134. 1. Photographer: Frances Benjamin Johnston. 2. Photographer: Richard Garrison. 3. Architects: White & Weber, Photographer: Hedrich-Blessing. 4. Photographer: George H. Davis. 5. Architects: Charles Bacon Rowley & Associates, Inc., Photographer: Ernest Graham. 6. Architect:

V. C. Salomonsky, Photographer: H. H. Costain. 7. Photographer: F. S. Lincoln. 9. Photographer: M. E. Hewitt.

PAGE 135. 1. Manufacturer: Formica Insulation Co. 2. Manufacturer: Lightolier Co. 3. Photographer: F. S. Lincoln. 4. Architect: Benson Eschenbach, Photographer: Harold Haliday Costain. 5. Manufacturer: H. A. Framburg Co. 6. Manufacturer: Chase Brass & Copper Co. 7. Manufacturer: General Electric Co. 8. Manufacturer: Chase Brass & Copper Co. 9. Manufacturer: General Electric Co.

PAGE 136. 1. Architect: Robert L. Davis, Photographer: F. S. Lincoln. 2. Architect: Paul Arnold Franklin, Photographer: Murray M. Peters. 3. Architect: Frank J. Forster, Photographer: Harold Haliday Costain. 4. Architects: White & Weber, Photographer: Hedrich-Blessing. 5. Photographer: Samuel H. Gottscho. 6. Photographer: Harold Haliday Costain. 7. Photographer: S. H. Gottscho. 8. Architect: R. Evans. 9. Photographer: Trowbridge.

PAGE 138. 1. Manufacturer: Iron Fireman Mfg. Co. 2. Manufacturer: Heatilator Co. 3. Manufacturer: Brass Pipe: Revere Copper and Brass, Inc. Boiler: General Electric Co., Storage Tank: Whitehead Metal Products Co. of N. Y., Inc. 4. Manufacturer: Norge Division, Borg-Warner Corp. 5. Manufacturer: The Bryant Heater Co. 6. Manufacturer: Burnham Boiler Corp. 7. Manufacturer: Fox Furnace Co. 8. Manufacturer: Reif-Rexoil, Inc. 9. Manufacturer: Williams Oil-O-Matic Heating Corp.

PAGE 139. 10. Manufacturer: Minneapolis-Honeywell Regulator Co. 11. Manufacturer: Surface Combustion Co. 12. Manufacturer: Air Conditioning Unit: Carrier Corp., Boiler: Weil McLain Co. 13. Manufacturer: Deleo-Frigidaire. 14. Manufacturer: American Radiator Co. 15. Manufacturer: Pierce Butler Radiator Corp. 16. Manufacturer: Gar Wood Industries, Inc. 17. Manufacturer: Fluid Heat Oil Burner.

PAGE 140. 1. Manufacturer: Kohler Co. 2. Manufacturer: Standard Sanitary Mfg. Co. 3. Manufacturer: Crane Co. 4. Manufacturer: Libbey-Owens-Ford Glass Co. 5. Manufacturer: The Accessories Co., Inc.

PAGE 141. 6. Manufacturer: Briggs Mfg. Co. 7. Manufacturer: Pittsburgh Plate Glass Co. 8. Manufacturer: Congoleum-Nairn, Inc. 9. Manufacturer: W. A. Case & Son Mfg. Co. 10. Manufacturer: Standard Sanitary Mfg. Co.

PAGE 142. 1. Manufacturer: Kitchen Maid Corp. 2. Manufacturer: Ilg Ventilating Co. 3. Manufacturer: Marsh Wall Tile Co. 4. Manufacturer: Armstrong Cork Products Co. 5. Manufacturer: General Electric Co. 6. Manufacturer: Briggs Mfg. Co. 7. Manufacturer: Westinghouse Electric & Mfg. Co. 8. Manufacturer: Pittsburgh Plate Glass Co.

PAGE 143. 9. Manufacturer: Kelvinator Corp. 10. Manufacturer: General Electric Co. 11. Manufacturer: Norge Division, Borg-Warner Corp. 12. Manufacturer: Williams Oil-O-Matic Heating Corp. 13. Manufacturer: General Electric Co. 14. Manufacturer: American Gas Association. 15. Manufacturer: Libbey-Owens-Ford Glass Co. 16. Manufacturer: The International Nickel Co., Inc.

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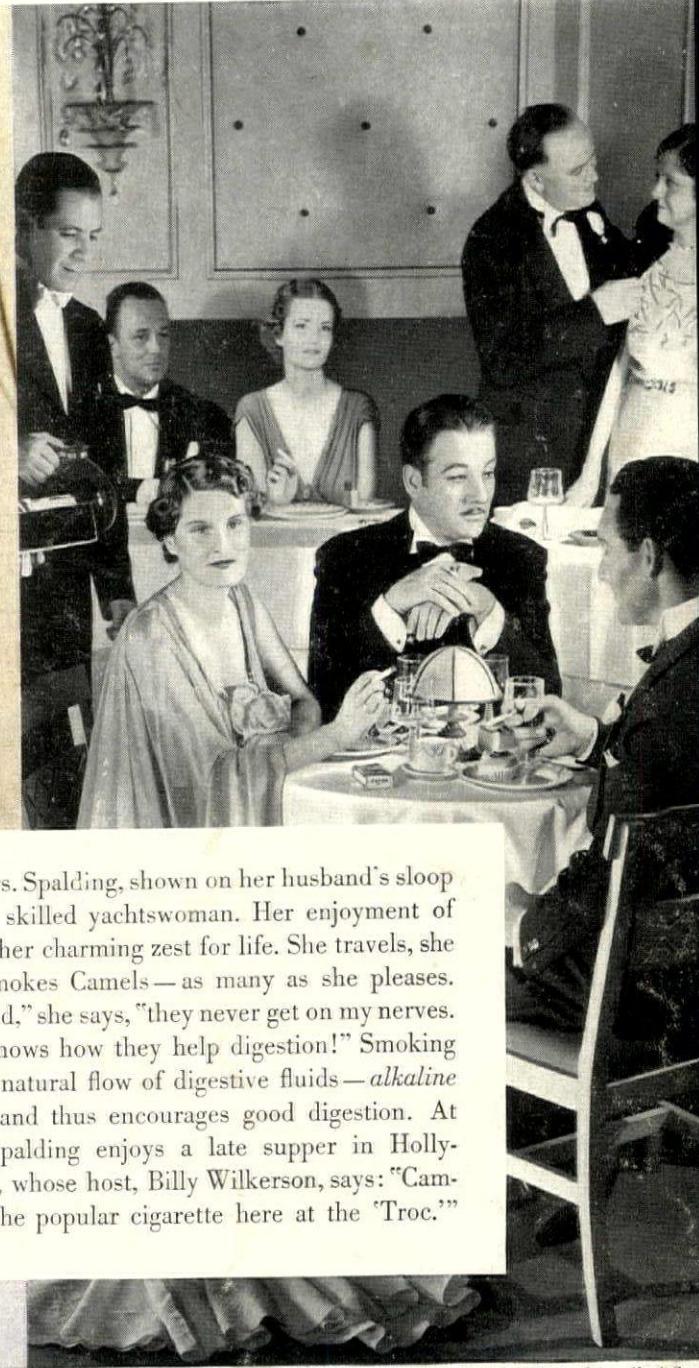
Jun 7 '37

'ROUND - THE - WORLD CALENDAR
OF A CALIFORNIA LADY —

Mrs. Rufus Paine Spalding III

Dinner parties in the Pasadena house
Midnight snacks at Hollywood's "Troc"
Bridge and Polo at Midwick
Sailing and aquaplaning at Montecito

Santa Barbara for tennis and horseback
New York for important "opening nights"
Winter jaunts to Mexico, the West Indies, or Europe
Annual visits to her husband's estate in Kauai, Hawaii



THE beautiful Mrs. Spalding, shown on her husband's sloop "Hurulu," is a skilled yachtswoman. Her enjoyment of the sea illustrates her charming zest for life. She travels, she entertains, and smokes Camels—as many as she pleases. "Camels are so mild," she says, "they never get on my nerves. And everybody knows how they help digestion!" Smoking Camels sets up a natural flow of digestive fluids—*alkaline* digestive fluids—and thus encourages good digestion. At the right, Mrs. Spalding enjoys a late supper in Hollywood's Trocadero, whose host, Billy Wilkerson, says: "Camels are certainly the popular cigarette here at the 'Troc.'"



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Mrs. Chiswell Dabney Langhorne, *Virginia*
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Miss Anne C. Rockefeller, *New York*
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